

vage all his Dominions. Mean while new Differences arose between the Kings of *France* and *England*, which the Pope endeavoured in vain to accommodate. But this did not hinder the Emperor *Frederick* from taking, in 1189, the Road of the *Levant*, at the Head of 150,000 fighting Men; which he divided, under the most famous Generals, into a Land Army, and another by Sea, having for that Effect 55 Ships. Those Forces had been furnished to him by *Philip II.* King of *France*, *Richard I.* King of *England*, *Edward* Duke of *Burgundy*, *Henry* Earl of *Champagne*, *Thibaut* Earl of *Blois*, and by a great Number of Bishops, Abbots, and Barons of the Empire, of *England* and of *France*. He arrived in the Year 1190, and began the Course of his Victories by the Defeat of *Melig* Son of *Saladin*, where he took four Princes Prisoners; which happened the second Day after the Feast of the *Pentecost*. And the Duke of *Suabia* advancing into the Country, added to that great Exploit the Victory of *Cogny*; the Emperor beating in another Encounter 2000 *Turks*, who took to Flight; but while he was making Preparations for more important Enterprizes, he was drowned in the River *Cydne*, in attempting to bathe himself, and his Death left the Christians in a deplorable Condition.

As the Differences between *England* and *France* were not yet terminated, the King of *France* recalled his Forces, who had made no other Conquests but those of *Acria*. By that Retreat the King of *England*, who was stiled King of *Jerusalem*, was obliged to conclude a Treaty with the Sultan of *Egypt*, and to recall likewise his Forces into his Kingdom. *Henry VII.* *Frederick's* Son, having took his Place, sent a formidable Fleet into *Syria*, under *Conrad* Bishop of *Hildesheim*, which arrived at the Port of *Syria*. That Arrival served to make the Christians to breed anew, but that was not sufficient to restore their Affairs; to which *Innocent III.* endeavoured to provide in publishing a third *Croisade*. *Baudouin* Earl of *Flanders*, *Henry* Earl of *St. Paul*, the Duke of *Savoy*, and *Baudouin* Earl of *Montferrat*, who had took the *Cross*, with a great Number of *French*, *Italians*, and *Flemish* Lords, went to embark at *Venice* in 240 Ships, and took the Road of *Constantinople*; the Emperor *Isaac Ange*, *Flavius Comnene*, whom his Brother *Alexis* had deposed from the Empire, and confined Prisoner, was restored to his Throne; and the *Croicers* made an Alliance with him to pass together into *Syria*: But that Project vanished into Smoak by the Mutiny of the Soldiery, who opposed him with another Emperor. At last he was massacred; and his Death having put an End to the Disorders, *Baudouin* Earl of *Flanders* was proclaimed Emperor. On the other Side, *Saladin* died; and the Christians made no Difficulty to maintain with his Brother the Alliance they had made with him, while they were employed in destroying one another.

At the same Time all was in Confusion in *Spain*, Part by the Enterprizes of the *Moors*, and Part by those of the *Portuguese*, who had attacked the King of *Castille*, which notwithstanding, that Prince sent to *Rome* *Roderic Ximenes* Archbishop of *Toledo*, to engage the Pope to publish a sixth *Croisade*, which was soon done throughout all *Christendom*. The *Germans* marched under *Leopold* Duke of *Austria*; the *French* under *Arnoud* Bishop of *Narbonne*, the Bishop of *Bordeaux*, and *Thibaut* Lord of *Poitiers*. Mean while *Constantinople* was closely besieged by the Cham of *Tartary*; and the *Turks* were at War against one another in *Syria*.

These Events obliged the Pope to assemble in 1185, a general Council at *Lateran*, where it was resolved to make a seventh *Croisade*, where there was great Concurrence of People from all Parts of *Christendom*. The Princes of *Spain*, *France* and *Navarre*, and of the neighbouring Kingdoms, went to make War against the *Moors*, whom they defeated in the great Battle of *Las Navas de Tolosa*: The other Princes took the Road of the Holy Land. But Dissention having spread anew among the Christian Princes, *Andrew II.* King of *Hungary* returned into his Kingdom with his Forces; so that *John* King of *Jerusalem*, had no other Succours but from the Duke of *Austria*, and the Grand Masters of the Military Orders; notwithstanding which they took Courage at the Arrival of some new Forces, under the Archbishop of *Cologne*, and the Count *Bergue*; and they began their

Conquests by the Reduction of *Damieta*, which surrendered in the Year 1219, after two Years Siege. The Soldan *Conradin*, not finding himself in a Condition to succour his Brother, offered his Mediation by his Embassadors, and promised the Christians to have *Jerusalem* restored to them, with all that Part of *Syria* they had possessed; but they rejected that Proposal. After the taking of *Damieta*, they went, at the pressing Solicitation of Cardinal *Pelagius*, to search for the Soldan, who retreated as far as *Aleppo*, which they besieged; and before which they ran the Risk of being all drown'd, by the overflowing of the River *Nile*, if they had not saved themselves by a Treaty they made with that Prince, to whom they restored *Damieta*.

That Expedition, attended with so unfortunate, and so unexpected Success, having weakened much the Army of the Christians; *John* King of *Jerusalem*, the Pope's Legate, and the Grand Master of the Order of *St. John* passed into *Europe*, in quest of new Succours; but the Affairs of this Part of the World were not in a much better State. There was a terrible Animosity between Pope *Honorius III.* and the Emperor *Frederick II.* which came to such a Height, that the Pope excommunicated that Emperor. It was that fatal and scandalous Event which had so long retarded the March of the Forces designed for *Syria*. But at last an Accommodation being made between the two contending Parties in 1222, the Emperor *Frederick* married, in the same Year, *Jolante*, the King of *Jerusalem's* Daughter, who gave him with her the Crown of that Kingdom.

The Forces took then the Road of *Syria*, in the Year 1228, the Emperor himself at their Head. On the Rumour of the great Preparations made for that Voyage, Sultan *Conradin* had plundered and desolated the City of *Jerusalem*, and the Soldan of *Egypt* not thinking himself strong enough to oppose the Forces of the Christians, had Recourse to Negotiations, by means whereof he obtained a Truce of 10 Years, on Condition that the City of *Jerusalem*, and all the others of its Dependency should remain in the Emperor's Possession. That Prince was received into it in the Year 1229, and crowned King with much Magnificence. But the new Differences which happened between him and the Pope, having recalled him into *Italy*, to expel from the *Pouille* the Pope's Forces; and on the other Side, the Dissentions between *John Hibelin* (Earl of *Jaffa*, and Baron of the Empire) and the *Germans* in *Syria*, occasioned Civil Wars every where, which proved very fatal to the Affairs of the Christians.

Pope *Gregory*, who designed to publish a new *Croisade*, was hindered from it by the Troubles of *Europe*. *Baudouin II.* Emperor of the East, represented in so pathetic, and moving a Manner the deplorable State of the Christians by the continual Attacks of the *Tartars*, *Turks*, and *Saracens*, and even of the perfidious *Greeks*, and his Solicitations awakening the Christian Powers, the Pope published at last an eighth *Croisade*, and obliged the Emperor *Frederick*, though he was employed in the War of *Lombardy*, to send Part of his Forces into the *Levant*. Those of the *Venicians* having joined them, *Thibaut* King of *Navarre* was unanimously elected General of the whole Army.

In the Year 1239 he embarked at *Marseilles*, with a great Number of Nobility, and provided with the Pope's Briefs for the Christian Princes, and the Grand Masters of the Military Orders, to engage them to restore Peace among them.

At the same Time the Soldan of *Egypt* had assembled a powerful Army under the Orders of *Barbacas*, a very bold and experienced General, and taking Advantage of the Differences which subsisted between the Knights Templars and those of *St. John*, rendered himself Master of *Gaza*, where a great Number of Templars perished. That Loss obliged the Christians to conclude a Peace with the Soldan of *Damas*, in order to make head against the other. Their Forces being thus reunited, they gained a considerable Victory near *Jordan*. But the Defeat of *Barbacas* served only to render him more vigilant. He re-assembled quickly a second Army, still more formidable than the first, with which he went to fall on the Christians, who inhabited near the Lake of *Nazareth*, and took Prisoners the Earl of *Jaffa*, and the Grand Master

Master of *St. John*. Afterwards pursuing his Victory, he went straight to *Jerusalem*, which was forced to surrender to him in the Year 1240. Thus the Kingdom of *Jerusalem* was found confined within the narrow Limits of the Cities of *Ptolemaides* and *Tyre*, with some other Fortresses.

This Loss was very sensible to all the Powers of *Europe*. The Pope, who was extremely touched at it, caused Bulls to be expedited for a ninth *Croisade*, but the Differences which had subsisted between him and the Emperor, happening to manifest themselves anew, and the two Factions of the *Guelphs* and of the *Gibelins*, increasing till the Troubles, all Christendom was found lacerated by those Divisions.

Pope *Gregory* being dead, *Innocent VI.* who succeeded him, assembled a general Council at *Lions*, where the Emperor *Frederick* having been cited, and having not appear'd, he was excommunicated a second Time, and declared Enemy of the Church. It was also resolved there, that another *Croisade* should be published; whereof the King of *France*, *St. Louis*, having been declared Chief, he departed in the Year 1248, at the Head of a powerful Army, and being arrived in *Syria*, he went to re-conquer *Damietta*. The Plague which seized his Army, stopped his Progresses for some Time; notwithstanding which wanting to push his Conquests, and having re-assumed his March, he lost a Battle near the *Nile*, where he was himself taken Prisoner, with the Princes *Charles* and *Alphonse*, his two Brothers, and with the Grand Masters, a great Number of Knights. At first, by the Suggestion of the Pope's Legates, they refused to listen to the Propositions made to them, but afterwards, to obtain their Liberty, they were forced to restore *Damietta*, to pay a large Sum of Money, and to sign a Truce for ten Years, which were employed by the King, in fortifying divers Places.

During that Time, Queen *Blanche* happening to die, the King was obliged to return into his Kingdom, leaving the Command in the Hands of *Louis del Sarge*.

Pope *Innocent* died likewise of Sorrow, and was succeeded by *Urban IV.* who making all his Efforts to engage the Christians to undertake a new Expedition, was, in his Turn, surprised by Death, and was succeeded by *Clement IV.* Mean while the Sultan did not remain idle. In the Year 1266, he besieged *Ptolemaide*, which was taken; and two Years afterwards he took, likewise, *Zaffa* and *Antioch*.

In that Interval, the Troubles were a little appeased in *Europe*, by *Charles Duke of Anjou*, the King of *France's* Brother, being placed on the Throne of *Sicily*; whereby *St. Louis* found himself at Liberty to assemble great Forces, with which having put to Sea, he was forced by a Tempest to put into *Sardinia*, where he passed the Winter. *James King of Arragon*, whose Fleet was also under Sail to pass into *Africa*, was likewise stopped by the Tempest, and forced to put back into his own Ports. *Edward Prince of England* put himself also at the Head of the Flower of the Nobility of that Kingdom, and took the Road of *Syria*. The Year following *St. Louis* arrived in *Africa*, where he took *Carthage*, and besieged *Tunis*, which submitted after four Months of an obstinate Resistance. He lost at that Siege his Son *John*; and the Plague which seized his Army carried off a great Number of his principal Officers. At last, having been himself attacked with a violent Fever, he died in that Expedition. *Thibaut King of Navarre*, returning from *Syria*, died likewise in *Sicily*.

In that Interval, the Forces of the Christians diminished by Degrees, and those of the Infidels increased. *Charles of Anjou*, King of *Naples*, who went to endeavour to restore the Affairs of the *Holy Land*, met with so much Difficulty, because of the Dissentions which reigned among the Princes, that he found himself scarce Master of the Commanders of his own Forces; and as there was nothing to be hoped for from the other Princes, because the *Genoese* and *Pisans* were extremely at Variance; the *Venetians* and the Count *Garcia*; the *Florentines* and *Reno*; the *Guelphs* and the *Gibelins*; *France* and *Spain*; *Arragon* and *Anjou*; the *Germans* and the *Bourguignons*; the *English* and the *Scotch*.

The Weakness to which those Divisions reduced the Christians, made the Strength of the Sultan of *Egypt*;

who render'd himself Master of *Tripoli* in 1289, and that Loss was followed by those of *Baruth*, *Sidon*, and *Tyre*. Thus the Kingdom of *Jerusalem* was confined within the Walls of *Ptolemaide*, where every one acted as Master, and claimed all the Authority. The Sultan wanting to make Use of so favourable an Opportunity, broke the Truce, and besieged *Ptolemaide*, in 1291. The King seeing no Appearance of his being capable to defend the Place, went out of it in the Night, with the other Princes and Knights; abandoning thus all *Syria*; *Ptolemaide* being the last City he had preserved.

These Misfortunes threatening the Kingdom of *Armenia* with the same Fate, the Kings of those Countries, *Aiton* and *Constantius* entered into an Alliance, in 1297, with *Cossan King of the Tartars*, a Catholick Prince, in which the King of *Cyprus*, and the Knights of *St. John*, and the *Templars*, were included. The Expedition of these confederated Princes was accounted by some a twelfth *Croisade*. The Year following, *Cossan*, who had the Command in Chief, took the Field with an Army of 200,000 Men, and marched towards *Syria*, where in a pitched Battle he cut to Pieces the Army of *Melemafer Sultan of Egypt*, who lost in it very near 40,000 Men. After this Victory he render'd himself Master of Mount *Carmel*, where he found the Treasures of the Sultan, which he distributed to his Army. Afterwards he took *Jerusalem* and all *Syria*; the Defence whereof he committed to the *Military Orders*. He sent, likewise, Embassadors to the Pope, to ask for new Succours from the Christian Princes. But while he was engaged in this War he died, and his Loss carried along with it that of the *Holy Land*; and even that of several Countries of *Europe*: For the *Turks* having no more Enemies in a Condition to make Head against them, render'd themselves so powerful, and so formidable, that they brought under their Domination, either entirely, or in Part, the Kingdoms of *Bulgaria*, *Bosnia*, *Servia*, *Rascia*, *Hungary*, and *Bohemia*; and at last *Constantinople*, in 1453, which having put in their Power the whole Eastern Empire; they have ever since given so much Occupation to the Emperors of the West, that they have never found themselves in a Condition to think of the Recovery of the *Holy Land*; not so much through the Impossibility of attempting it with Hope of Success; but because the Christian Princes, have thought of nothing else, ever since, but of invading one another's Dominions, and destroying one another, to the Scandal of the Christian Name, instead of uniting together against the common Oppressor. For if their Ambition cannot be confined within the Limits of their respective Dominions; the *Turks* have so many fine, beautiful, and fertile Countries in *Europe*, capable to flatter it, that it is surprizing to me, that they don't turn that Sword, they employ for the Destruction of those who adore the same God, and profess the same Faith, against him who is a mortal Enemy to both. Is not the Conduct of those Infidels, a tacit Reproach of theirs? Do they not take always for Pretence of their Wars against the Christians, the Propagation of their false Belief, on the Ruin of the Empire of Christ? Do we ever see a *Turkish* Scimeter smoking with the Blood of *Turks*, unless it be in domestick Divisions? Could the whole Empire of the *Ottomans*, though ever so formidable, make Head, with any Hopes of Success, against the Powers of *France*, *England*, *Spain*, and *Germany*, united together? Would not two or three Campaigns force them to repass the *Hellepont*, and two or three more, restore the Empire of the East, to its ancient Lustre? In so noble an Enterprize, every one of those Powers could find wherewith to disengage himself of the Expences he would be at; the House of *Austria* could be set on the Throne of *Constantinople*, and have all her Dominions contiguous, leaving *France* for her Share, Part of what she possesses in the *Low Countries*, which is more at her Convenience. *England* could have some of those beautiful and fertile Islands the *Turks* possess in the *Archipelago*, and *Spain* likewise; and his present Imperial Majesty, Part of the Inheritance of his august Ancestors. In these just Wars, the Knights of the different modern Orders of Christendom, which Knighthood consists wholly at present, in wearing a Badge, would find the Occasion to signalize their Courage, if they have any, and if not, would leave Room for much better Subjects.

This is an Abridgement of the History of the *Croisades*, which if they were not true Knighthood, was notwithstanding a Milice tending to the same End, which was to fight the Enemies of the Church; and they wore the same Badge which distinguished them from others. Therefore *Urban II.* who published the first *Croisade*, was considered as Institutor of the *Military Religious Orders* which flourished in the following Centuries.

Note, That all the other *Orders* which remain to mention, are rather Congregations or Fraternities, than true *Orders*; since there are no true *Orders* but those where they make solemn Vows, as those above-mentioned. I'll give the Account of those Fraternities, according to the *Order* of the Kingdom where they have been instituted; not according to their Antienty; beginning by those in the Kingdom of *France*; which are four, viz. the *Orders* of the *Holy Ghost*, and of *St. Michael*, commonly called the *King's Orders*; those of *St. Lazare*, and *N. D. de Mount Carmel*, and of *St. Louis*.

Note also, That the first *Military Order*, in *France*, was that of the *STAR*, or *Our Lady of the STAR*, instituted by King *John* in the Year 1352, denominated from a *Star* they wore on the Stomach. At first they were but thirty Knights; but the *Order* became depreciated by the Multitude of Persons admitted, without Distinction; for which Reason, *Charles VII.* when Grand Master thereof, quitted it, and gave it the *Chevalier du Guet*, Commander of the Watch at *Paris*, and his Archers, who still wear a *Star* on their Coats. But this Account is contradicted by others, who will have the *Order* instituted by King *Robert*, in 1022, in Honour of the holy Virgin; and to have fallen into Disregard during the Wars of *Philip de Valois*.

Giustiniani mentions another *Order of the Star*, at *Messina* in *Sicily*, called also the *Order of the Crescent*. It was instituted in the Year 1268, by *Charles of Anjou*, Brother of *St. Louis*, King of the *Two Sicilies*. Others will have it instituted in 1464, by *Renatus Duke of Anjou*, who took the Title of King of *Sicily*. At least it appears from the Arms of this Prince, that he made some Alteration in the Collar of the *Order*; for instead of Flower-de-luces and Stars, he only bore two Chains, whence hung a Crescent, with the old *French Word Loz*, which in the Language of *Rebus*, signified *Loz in a Crescent*. The *Order* being dropp'd into Obscurity, was raised again by the People of *Messina*, under the Name of *The noble Academy of the Knights of the Star*; reducing the ancient Collar to a single *Star* placed on a forked Cross, and the Number of Knights to 62. Their Device was *Monstrant Regibus Astra Viam*, which they expressed with the four initial Letters, * with the *Star*

M R

fed with the four initial Letters, * with the *Star*
A V

in the Middle.

The *Order of St. MICHAEL*, was instituted the first of August 1469, by *Louis XI.* in Honour of the Archangel *St. Michael*. He order'd that the *Order* should be composed of 36 Knights, who would be obliged in accepting it, to quit all the others they might have received from foreign Princes; except Emperors, Kings, and other Princes who could wear it together with the *Orders* of which they are Chiefs, but not without the Consent of all the Brothers of the *Order*. And likewise the Kings of *France*, might, with that *Order*, wear, besides, that of other Princes.

The Knights of that *Order*, wear a Collar of Gold made of double Shells, interwoven one with the other in form of *Love-Knots*, made of double Silk Laces, with Gold Tags. Underneath is a Rock, on which is *St. Michael* fighting the Dragon. But King *Francis I.* changed the *Love-Knots* into Gold knotty Laces, in *French* called *Cordelières*.

All the Knights of the *Holy Ghost* take this *Order*, the Day before they are to receive that of the *Holy Ghost*.

At present, those who are only Knights of *St. Michael*, wear for Badge a Cross with eight Points, in the Middle whereof, on both Sides, is represented *St. Michael* fighting

the Dragon, that Cross tied to a black Ribband, which crosses their Shoulders over their Coat.

The *Habit of Ceremony* of the *Order of St. Michael*, at its first Institution, was a Mantle, or Cloak of white Damask, reaching down to the Ground, border'd with Gold, with Shells, Love-Knots embroïder'd, the Mantle lined with Ermine; and the Head cover'd with a Chaperon of Crimson Velvet.

There were at first but four Officers of that *Order*; viz. the Chancellor, Register, Treasurer; and Herald, called *Mount St. Michael*. They had long Robes of white Camblet, with Scarlet Chaperons, and the Chancellor was to be always an Ecclesiastick.

Louis XI. being at *Plessis lez Tours*, in the Year 1476, added to these four Offices a Provost Master of the Ceremonies. *Louis XII.* having, with *Ferdinand V.* King of *Arragon*, conquered the Kingdom of *Naples*, made Knights of *St. Michael* *Troyano Caraccioli*, Prince of *Melpbi*, and Duke of *Atri*, Grand-Seneschal of *Naples*; *Bernardin of San Severino*, Prince of *Pisignano*; *Andrew Aquaviva* Duke of *Atri*, and Prince of *Terrane*; and *John Antony Caraffa*, Duke of *Madaloni*: But the Spaniards having afterwards expelled the *French* from the whole Kingdom, those *Neapolitan* Lords sent back the Collar of the *Order* to *Louis XII.* in 1511.

Francis I. made some Alterations in that Collar, and changed the Love-Knots into *Cordelières*, as well because he was called *Francis*, or to preserve the Memory of *Anne of Britanny*, his Mother, who, according to *Favin*, had desired it. The same King having sent the *Order of St. Michael* to *Henry VIII.* King of *England*, that Prince sent him the *Order of the Garter*, and *Francis I.* having received it, held a Chapter of the Knights of *St. Michael*, before which he caused King *Henry's* Letters to be read, whereby that Prince declared that he had accepted the *Order of St. Michael*, and had associated *Francis I.* to that of the *Garter*: As it appears by the Letters of *Francis*, placed by Mr. *Ashmole*, at the End of his History of the *Order of the Garter*; and which I'll relate here.

Francis, by the Grace of God, King of France, and Lord of Genoa, Sovereign of the most noble Order of the Order of my Lord St. Michael, to all those who these present Letters shall see, Greeting. Whereas Mess. Artus Plantagenet, Viscount of Lisle, Knight of the most worthy Order of my Lord St. George, Mess. John Tailor, Doctor at Law, Archdeacon of Buckingham, Vice-Chancellor of England; Mess. Nicholas Carew, Grand Equery of England; Mess. Anthony Brown, Knight, and Mess. Thomas Wriothes, Garter-Knight, first King at Arms of the said Order, Ambassadors, appointed and delegated from the most high and most potent Prince Henry, by the same Grace of God, King of England, Lord of Hibernia, Defender of the Faith, our most dear, and most beloved Brother, Cousin, perpetual Ally, and good Compere, having exhibited, and represented to us certain Letters Patent, dated the twenty-second of October 1527, signed Sampson, and sealed in red Wax, with the Seal of the College of the said most worthy Order of St. George, called the Garter, by the Tenour hereof, which we have caused to be read before us, and the Knights of our Order of St. Michael, it appear'd to us, that the said Ambassadors, had full Authority, Faculty, and Power to signify and present us, from our said most beloved Brother and Cousin, Sovereign of the said most worthy Order of St. George, and likewise of the amicable Association thereof, the Election only made of us, by them the Sovereign and Knights of the said most worthy Order, and to desire and require of us to accept the said Election, and take the Mantle and Collar, and other Ensigns of Knight of the said most worthy Order, and take the Oaths according to the Articles contained in the Book of the Statutes of the said most worthy Order, and which the Knights thereof are accustomed to swear and promise; and if the Form of the said Oaths was not agreeable to us, they were empower'd to dispense us making the said Oaths, or Part thereof, as it should appear proper; he contenting himself with our Faith and Word; may it be known, that having Regard and Consideration to the most cordial, most entire Love, indissoluble Alliance, and perpetual Confederacy, which subsist between our said most dear, and most beloved Brother, Cousin, perpetual Ally, and good Compere, and us, and that of his Part he has accepted the Election made by us and our

our Brothers, of his Person to the most worthy Order of St. Michael, of which we are Sovereigns, have for those Causes and others moving us to it, accepted and accept the said most worthy Order of St. George, called the Garter, and that done, have vested and muffled us with the Mantle, and other Ensigns of the said Order, presented and delivered to us by the said Ambassadors, and after the Thanks required in such Cases, have took the Oaths in the Form and Manner following. ' We Francis, by the Grace of God, King of France, Lord of Genoa, and Sovereign of the Order of St. Michael, promise on the Word of a King to keep and observe, and as in our Power lays, maintain the Statutes and Ordinances of the most worthy Order of St. George, called the Garter, in what they are not incompatible, contrary, nor derogatory of those of our Order of St. Michael, and likewise of those of the other Orders, which heretofore we may have received from other Princes.' In Witness whereof, we have caused the Seal of the said Order to be affixed to these Presents, signed with our own Hand. Given at Paris, the 10th Day of November, in the Year of Grace 1527, and of our Reign the thirteenth.

At Henry II's Accession to the Crown of France, he order'd in the first Chapter of the Order of St. Michael, he held at Lions, where he made his Entry in the Year 1547, that the Knights of that Order should wear for the future, a Cloak of Silver Tissue, embroider'd round with this Device, viz. three Half Moons Silver, interwoven with Trophies, strewed over with Tongues and Flames of Fire, with the Chaperon of Crimson Velvet, covered over with the same Embroidery. That the Chancellor should wear the Cloak or Mantle of white Velvet, and the Chaperon of Crimson Velvet. That the Provost and Master of Ceremonies, the Treasurer, Register, and Herald, should have the Cloak of white Sattin, and the Chaperon of Crimson Sattin; and should wear a Gold Chain, at the End whereof should hang on the Breast a Shell only. All the Knights present assisted with the King, for the Solemnity of the Order, in the Cathedral Church of St. John, at the first Vespers of the Feast of St. Michael, and the Day following at the high Mass, and second Vespers.

Under the Reign of this Prince's Children, the Order began to be render'd contemptible by the great Number of Knights made, beyond that prescribed by the Statutes, which confined it to thirty-six. Francis II. made eighteen, in a single Promotion at Poissy, in 1560, which occasioned much Murmuring. The Year following, Charles IX. made fifteen in a Promotion at St. Germain en laye; to that great Number were added thirty-three Knights in another Promotion; and in 1562 and 1567, twenty-two more were made. The Troubles of France obliged, afterwards, the King to make others, some of whom were not of Birth; for Brantome says, that the Marquis of Trannes had that Order given to his House-Steward; whence it was called, as I suppose, *Le Collier a toutes Betes*, a Collar for all Sorts of Beasts.

These frequent Promotions caused an Interruption in the Pomp of the Chapters and Ceremonies, where the King used to assist with the Knights. Some Receptions were made in the Provinces with little or no Ceremony, by the Knights to which the Commission was directed.

The last Chapter where Charles IX. assisted, was that held in the Church of Our Lady at Paris, the Eve of St. Michael of the Year 1572. The King took his Place on the Right Hand, under a Canopy of Gold Cloth; and on the Left was such a Canopy, under which were the Arms of the Kings of Spain, Denmark, and Sweden, who were, likewise, Knights of this Order.

M. le Laboureur says, that Henry III. suppressed it tacitly, by instituting that of the Holy Ghost, to which he re-united it. Though that Prince, by the Creation of the Order of the Holy Ghost, declares, that it was his Will and Intention, that the Order of St. Michael should remain in its full Force and Vigour, and observed, as it had been practised ever since its first Institution.

The Order of the Holy Ghost, was instituted the first of the Year 1579, by Henry III. King of France and Poland, in Gratitude for the signal Benefits he had received from Heaven, on the Day of the Pentecost, viz. his Birth, his Accession to the Crown of Poland, and that

to the Throne of France, having happened on that same Day. He likewise regulated the Number of the Knights to 36; but at present they are without any fixed Number.

The Knights of the Holy Ghost, wear a Cross of Orange Colour Velvet, at present all Silver, on the left Side of their Cloaks and Coats, in the Middle whereof is an embroider'd Colomb of Silver, and at the four Angles as many Flower-de-luces, and Rays of Silver, likewise: And another Gold Cross fastened to a blue Ribband; that Cross enamell'd white, on the Borders, in the Angles a Flower-de-luce, and in the Middle, on both Sides, a Colomb.

The Collar of this Order is composed of Gold Flower-de-luces, canton'd with Gold Flames enamelled red, interwoven with three Cyphers, likewise Gold enamelled white. The first Cypher is an H, and a double L, the whole double, which can be read upwards and downwards. The Letter H for Henry III. the Letter L, for Louisa of Lorraine his Wife, and another whose Mystery is unknown. The Cross of the Order is Gold, in the Middle whereof is a Colomb enamell'd white, like the Borders, and on the other Side the Image of St. Michael.

The last Day of June, of the Year 1594, Henry the Great took off from the Collar of the Order the Cyphers of Henry III. in the Room whereof he caused Trophies to be interwoven, intermixed with crowned H.

The Statutes of the Order of the Holy Ghost, are different from one another, and have been all followed in their Time. The last which have been printed in 1703, and which are the most correct, contain 95 Articles, which bear, among other Things, that there shall be in that Order a sovereign Chief and Grand Master, who shall have the sole Authority over all the Brethren, Commanders, and Officers, and receive those who enter the Order. Henry III. declared himself Chief, Sovereign, and Grand Master thereof, and united the Grand Mastership to the Crown of France for ever. The Kings his Successors cannot dispose in any Manner whatever of the Funds affected to the Order, nor of any Commandery, though it be vacant, till after they have been anointed and crowned: And the Day of their Coronation they must be requested by the Archbishop of Rheims, or him who is to perform the Ceremony, in Presence of the twelve Peers and Officers of the Crown, to swear to observe the Statutes of the Order, according to the Form prescribed by the said Statutes, which they are obliged to do, and cannot be dispensed from on any Account or Consideration whatever; and the next Day after the Coronation, the King receives the Habit and Collar of the Order from the Hands of the Bishop who has anointed him, in Presence of the Cardinals, Prelates, and Officers of the Order. Therefore Henry III. ordered, that the Form of the Oath should be inserted and transcribed in the Book of the Coronation, with the other Oaths the Kings are obliged to take before they are crowned, and as that King had been already anointed and crowned, he reserved to himself the Liberty of taking the Oaths before the Archbishop of Rheims, or any other Bishop he should judge proper; in the first Assembly he was to hold of that Order.

We find in some Memoirs, that that Assembly was held for the first Time, the last of December 1578, in the Church of the Augustines at Paris. His Majesty came about Two in the Afternoon, with the Bishops and Abbots, and particularly the Princes and Lords, who were to receive the Order, all cloathed with Habes, and Doublets of Cloth of Silver under their usual Habit. In the Choir of the Church, on the Right Hand, was erected a Throne for the King, covered with Cloth of Gold and Silver strewed over with Flowers-de-luce, with a Canopy over it of the same Stuff; at the Foot of the Throne were Benches for the Officers in the Manner observed at the Ceremonies of the Feasts of the Order of St. Michael. At the Entrance of the Choir, on his Majesty's Left Hand, were placed the Princes and Lords who were to be made Knights, according to their Rank; and there were other Benches for the Ambassadors and Lords of the Court. The Vespers ended, which had been sung by the King's Musick, the King rose, and descending from his Throne, accompanied by the Officers of the Order, went to the great Altar, where kneeling, the

the grand Almoner, assisted by five Bishops and Abbots, in their pontifical Habits, one holding the true Cross, and another the Book of the Gospel, presented to his Majesty his Vow and Oath of Chief and Sovereign Grand Master of the Order of the Holy Ghost, which he pronounced in this Manner: *We Henry, by the Grace of God, King of France and Poland, swear and vow solemnly in your Hand to God the Creator, to live and die in the holy Faith, and Catholick, Apostolical and Roman Religion, as it becomes a most Christian King, and rather die than fail in it: To maintain for ever the Order of the Holy Ghost, founded and instituted by us, without ever suffering it to fall to Decay, or diminish, while it will be in our Power: To observe the Statutes and Ordinances of the said Order, entirely according to their Form and Tenour, and cause them to be exactly observed by all those who are and will be hereafter received in the said Order; and willingly never to contravene, dispense with, or change, or make any Innovations in the irrevocable Statutes thereof, viz. the Statute which mentions the Reunion of the Grand Mastership to the Crown of France; that containing the Number of Cardinals and Officers: That of not transferring the Provision of the Commanderies either in the whole, or in Part, under Colour of Appenage, or Concession whatever. Item, that whereby we oblige ourselves, as much as in us lies, never to dispense the Commanders and Officers received in the Order, from receiving the precious Body of our Lord Jesus Christ, at the Days appointed, which are the first Day of the Year, and of the Pentecost. As likewise, that whereby it is said, that we and our Commanders and Officers must be Catholicks, and Noblemen of three Races on the Father Side. Item, that whereby we forbid employing elsewhere the Money affected to the Revenue, and Maintenance of the said Commanders and Officers on any Cause or Account whatever. Item, admitting into the said Order any Foreigners, unless they be naturalized or regnicole; and particularly that in which is contained the Form of the Vows, and the Obligation of wearing always the Cross, with their common Cloaths, with that of the Order at their Neck fastened to a blue Ribband, and the Habit at the Days appointed: Thus we swear it, vow and promise on the holy true Cross, and the holy Gospel touched.*

The King after he had pronounced that Vow, and signed it with his own Hand, was vested with the Mantle given him, by the Person who officiated then as Lord of his Bed Chamber, and the great Almoner put the Collar round his Neck, and recited some Prayers, after which the King rose, and descended a little lower, where there was a Seat on which he seated. The Chancellor, *Chiverny*, presented himself before his Majesty to receive the Order; he kneeled, and putting his Hands on the holy Gospel, took the Oath, and after he had been clothed with the Mantle, the King put the Collar round his Neck; and thus of the other Officers and Cardinals. The Chancellor *de Chiverny* received likewise the Seals of the Order, which were given him by his Majesty. The Officers being created, the Provost Master of the Ceremonies, the Herald and Usher went to fetch the most ancient of the Princes and Lords who were to be made Knights, and after he had received the Order, they went to take the others, in the same Manner according to their Rank. In that first Promotion, there were twenty-eight Knights received.

The Kings of France, Successors of Henry III. have taken after their Coronation the same Oaths, that Prince took then, and have endeavoured to give a new Lustre to that Order in which there must be four Cardinals, and five Archbishops, or Prelates, besides the Grand Almoner of France, who is Commander of the Order, so soon as he is promoted to that high Office, without being obliged to make Proofs of Nobility as the others do. All those Prelates wear the Cross of the Order hanging at a blue Ribband, and put round their Neck. They are obliged to assist at the Feast and Ceremonies of the Order, the Cardinals with their large red Caps, and the Bishops and Prelates with their violet Cassocks, and a Cloak of the same Colour, a Rochet and a Camail, and on the Mantelet is embroider'd a Cross of the Order.

Each of those Cardinals and Prelates is obliged the Day of his Reception, to take this Oath before the King: *I swear to God and promise you, Sir, that I'll be all my Lifetime, a loyal and faithful Subject, will acknowledge, respect,*

and serve you as Sovereign of the Commanders of the Order of the Holy Ghost, which you are pleased, at present, to honour me with: Will keep and observe the Laws, Statutes, and Ordinances of the said Order, without in the least, infringing them; that I'll wear the Marks thereof, and say every Day the Service, as it becomes an Ecclesiastick of my Quality; that I'll appear personally at all the Solemnities, unless hindered by some valid Impediment, as I'll inform your Majesty; that I'll never reveal any Thing transacted or concluded in the Chapter thereof; that I'll make, advise, and procure, all that will seem to me, in my Conscience, belonging to the Manutention, Grandeur, and Increase of the said Order; pray God, always, for the Salvation, as well of our Majesty, as of the Commanders and Supporters thereof, living and dead. So help me God, and his holy Gospel.

As to the other Knights and Commanders, none can be admitted into the Order, unless he professes the Catholick, Apostolical, and Roman Religion, and be a Nobleman by Name and Arms, of three Generations at least on the Father's Side; and has for Princes twenty-five Years accomplished, and thirty-six for the others.

The King having made Choice of the Subjects he designs to honour with this Order, he proposes them in the Chapter, to the Prelates, Commanders, and Officers, that every one may give his Advice on their Reception, and say, in Conscience, to his Majesty the Reasons which should hinder any of them from being received. If they be found worthy of Admission, they are informed that they are received; and the necessary Commissions are sent them, as well to make the Proofs of their Religion, Life, and Manners, as of their noble Extraction; Time being allowed them to prepare the Cloaths necessary, being not permitted to borrow them.

The last Day of December is mark'd in the Statutes, to give the Habit and Collar of the Order; and the Ceremony is to be celebrated in the Church of the *Augustins* of Paris, when the King is in that City. No Knight Commander is admitted into the Order of the Holy Ghost, till he has received, as already observed, that of St. Michael. He kneels before the King, who strikes him gently on the Shoulder with a naked Sword, saying to him *De par S. George, & de par S. Michel sois Chevalier*, i. e. by St. George and by St. Michael be a Knight.

The next Day he comes to Church with the other Knights, with a Novice's Coat, which is of Cloth of Silver, with a Cope, and a black Cap. He kneels again before the King; to whom the Chancellor of the Order presents the Book of the Gospel; on which the Novice laying his Hands, makes his Vows in the following Manner: *I swear, and vow to God, in the Face of his Church, and promise you, Sir, on my Faith and Honour, that I'll live and die in the Faith, and Catholick Religion, without ever departing from it; nor from our Mother the Holy, Apostolical, and Roman Church: That I'll have towards you an entire and perfect Obedience, without ever failing in it, as a good and loyal Subject ought to do. I'll keep, defend and maintain, with all my Power the Honour, Quarrels, and Rights of your Royal Majesty towards and against all: That in Time of War, I'll accompany your Majesty in the Equipage which becomes my Quality; and, in Peace, when any Occasion of Importance shall require it, as often as you'll be pleased to send for me, to serve you against any Person, &c. that on such Occasions I'll never abandon your Person, nor the Place where you shall command me to serve, without your express Leave and Command, signed with your own Hand, &c. that I'll never leave your Kingdom, especially to enter into the Service of any Prince, without your said Command, and I'll never take Pension, Wages, or State of another King, Prince, or Potentate, or Lord whatever; nor oblige myself to the Service of any living Person, but of your Majesty, without your express Leave, &c.*

After the Knight has pronounced this Vow and Oath, the Provost and Master of the Ceremonies presents to the King the Mantlet of the Order, who, in giving it to the Knight, says to him: *The Order clothes and covers you with the Mantle of their amiable Company, and fraternal Union, at the Exaltation of our Faith, and Catholick Religion, in the Name of the Father, and of the Son, and of the Holy Ghost.* The Treasurer presents af-

terwards to his Majesty the Collar of the Order, which he puts round the Neck of the Knight, saying, *Receive from our Hands the Collar of our Order of the good Holy Ghost, to which we as Sovereign Grand Master receive you, &c. in the Name of the Father, of the Son, and of the Holy Ghost.*

As by the Oath it is expressly declared that the Knights Commanders shall not enter into the Service of any foreign Prince, which could not be observed by those who are not Subjects of the King of France, Henry III. declared by the XXXVII Article of the Statutes, that no Foreigner, if he was not regnicole, and naturalized in the Kingdom, should be received into the Order, nor likewise the French, who have already some other Order, except that of St. Michael. He excepted likewise the Cardinals, Archbishops, and Bishops, and also all his Subjects, who with his Leave, or of the King's his Predecessors, had, or should be henceforwards received, in the Orders of the Golden Fleece, or of the Garter.

But Henry IV. considering how much it was advantageous for the Reputation of the Order of the Holy Ghost, and for the Good of the Kingdom of France, that foreign Kings, Princes, and sovereign Lords, not regnicole, should be aggregated to that Order, ordered by a Declaration of the last of December 1607, in the general Assembly of the Order he held at Paris, that foreign Kings, sovereign Princes, and Lords, not regnicole, being of a Quality prescribed by the Statutes, might be henceforwards Knights of this Order; that for that Effect a Commander and Knight should be sent towards the King or sovereign Prince elected and associated to the Order, to give him the Collar and Cross, &c. in the Manner prescrib'd by the Memoirs and Instructions given him: That the King or sovereign Prince having accepted the Order, should be oblig'd to return his Thanks for it to the sovereign and Grand Master, by a Person sent on purpose, in the Year of his Reception; and that with regard to the Lords, not Sovereigns, they should be obliged to come in Person to his Majesty, in the Year of their Election, to receive, from his Hand, the Collar and Cross of the Order, and take the Oath prescribed by the Statutes, unless they be dispensed from it.

The Church of the Augustins at Paris, was chosen by Louis XIV. to celebrate the 1st of Jan. the Feast of the Order, which begins the Eve of that Day at Vespers, where the Cardinals, Prelates, Knights and Officers must accompany the Sovereign from his Palace to the Church. The Usher marches before, the Herald next, afterwards the Provost, having the Treasurer on his Right, and the Registerer on his Left; the Chancellor marches alone; then follow the Knights two and two, according to the Order of their Reception, and afterwards the Sovereign and Grand Master, and next the Cardinals and Prelates of the Order. The Knights are clothed in long Cloaks of black Velvet strew'd all over with Gold Flames, and embroidered all round with the Collar of the Order. That Mantle is garnished with a Mantelet of green Silver Cloth, embroider'd likewise all round with the Collar of the Order; and both the Cloak and Mantelet are lined with an Orange-colour Satin. The Cloaks or Mantles are wore turned up on the left Side, and the Opening is on the Right. Under those Cloaks they have Doublets and Hoses of white Satin, and on the Head a Cap of black Velvet, with a white Feather.—With regard to the Officers, the Chancellor is clothed like the Knights. The Provost, grand Treasurer and the Registerer have Cloaks likewise of black Velvet, and the Mantelet of green Silver Cloth, but they are only bordered with Gold Flames and a small Gold Fringe, and wear the Cross of the Order sewed on their Cloak, and another Gold Cross hanging at their Neck. The Herald and Usher have Cloaks of black Satin, and the Mantelet of green Velvet; they have the Cross of the Order hanging at their Neck, but that of the Usher is smaller than that of the Herald.

Note, That here follows a Chronological Succession of the Grand Masters and Sovereign Chiefs, and Knights of the Order of the Holy Ghost in France. The first Column contains the Years of Christ; the second, the Names of the Grand Masters, Prelates, &c. and the third, the Years of their Mastership.

CHRONOLOGICAL SUCCESSION of the Grand Masters, and Knights of the Order of the HOLY GHOST, in France.

1578	HENRY III. <i>Institutor, and first Sovereign Chief of the Order.</i>	13
	P R E L A T E S.	
	Charles de Bourbon.	
	Louis de Lorrain.	
	René de Birague.	
	Philip de Lenoncourt.	
	Peter de Gondy, <i>Cardinal, Bishop of Paris.</i>	
	Charles d'Escars, <i>Bishop of Langres.</i>	
	René Daillon Du Lude.	
	James Amyot.	
	K N I G H T S.	
	Louis de Gonzague.	
	Philip Emanuel of Lorrain.	
	James de Crussol.	
	Charles of Lorrain.	
	Honorat of Savoye.	
	Artus de Coffé.	
	Francis de Gouffier.	
	Francis d'Escars.	
	Charles d'Halluque.	
	Charles de la Rochefoucault.	
	John d'Escars, <i>Prince of Carencey.</i>	
	Christopher Juvenal des Ursins.	
	Francis Le Roy.	
	Scipio de Fiesque.	
	Antony Sire de Pons.	
	James Sire d'Humieres.	
	John d'Aumont.	
	John de Chourfes.	
	Albert de Gondy.	
	René de Villequier.	
	John de Bloffet, <i>Baron of Torcy.</i>	
	Claude Villequier, <i>called the Eldest.</i>	
	Antony d'Estrées.	
	Charles Robert de la Mark.	
	Francis de Balzac.	
	Philibert de la Guiche.	
	Philip Strozzi.	
1579	K N I G H T S.	
	Francis de Bourbon, <i>Prince of Conti.</i>	
	Francis de Bourbon, <i>Prince Dauphin of Auvergne.</i>	
	Henry of Lorrain.	
	Louis of St. Gelais.	
	John Ebrard, <i>Baron of St. Sulpice.</i>	
	James de Matignon, <i>Count of Torigny.</i>	
	Bertrand de Salignac.	
1580	K N I G H T S.	
	Francis de Luxembourg.	
	Charles de Birague.	
	John de Leumont.	
	René de Rochechouart.	
	Henry de Lenoncourt.	
	Nicolas d'Angennes.	
1581	K N I G H T S.	
	Charles de Lorraine.	
	Armand de Goutaut.	
	Guy de Daillon.	
	Francis de la Beaume.	
	Antony Levy.	
	John de Thevalle.	
	Louis d'Angennes.	
1582	K N I G H T S.	
	Charles de Lorrain.	
	Anne, <i>Duke of Joyeuse.</i>	
	John Louis de la Valette.	
	Tanneguy le Veneur.	
	John de Mouy.	
	Philip de Volvire.	
	Francis de Mandelot.	
	Tristan de Rostaing.	
	John James de Suzanes, <i>Count de Corny.</i>	
1583	P R E L A T E S.	
	Charles de Lorrain.	
	K N I G H T S.	
	Honorat de Buil.	
	René de Rochefort.	

John de Vivonne.
Louis Chasteignier.
Bernard *Lord of* La Valette.
Henry de Joyeuse.
Nicholas de Grimonville.
Louis d'Amboise.
Francis de la Valette.
Francis de Cadillac.
Joachim *Lord of* Dinteville.
Joachim de Chateaufvieux.
Charles de Balzac.
Charles du Plessis.
Francis de Chabanes.
Robert de Gombault.
Francis *Lord of* St. Nectaire.

K N I G H T S.

1584 | John de S. Lary.
John de Vienne.
Louis Adhemar de Monteil.

K N I G H T S.

1585
Charles de Bourbon.
John de Vassé.
Adrian Tiercelin.
Francis Chabot.
Gilles de Souvré.
Francis d'O.
Claude de la Châtre.
Giraud de Mauleon.
John de Loubens.
Louis de Berton.
John d'Angennes.
Francis de la Jugie.
Francis Louis d'Agout.
William de Saulx.
Mery de Barbezieres.
Francis du Pleffis.
Gabriel de Caumont.
Hector de Gondrin, *and* Pardailan.
Louis de Champagne.
René de Bouillé.
Louis du Bossois.
John d'O.
Henry de Silly.
Anthony Beaufreumont.
John du Châtelet.
Francis d'Escoubleau.
Charles d'Augnies.
David Bouchard.

K N I G H T S.

1586 George Baron *of* Willequier.
James de Macy.
Charles *of* Vivonne.
James le Veneur.

P R E L A T E.

Francis de Foix.
HENRY IV. *second Sovereign Chief of the*
Order.

P R E L A T E.

Renaut de la Baume.

K N I G H T S.

Charles de Gontaut de Biron.

P R E L A T E S.

Philip du Bec.
Henry d'Escoubleau.

K N I G H T S.

Henry de Bourbon.
Henry d'Orleans.
Anthony de Brichanteau.
John de Beaumanoir.
Francis d'Espinay.
Henry d'Albret.
Anthony *Lord of* Roquelaure.
Charles Sire d'Humieres.
William de Hauteemer.
Francis de Cugnac.
Anthony de Silly.
Odet de Matignon.
Francis de la Grange.
Charles de Balzac.
Charles de Cossé; *afterwards Duke of Brissac.*
Peter de Mornay.
Francis de la Madelaine.

Vol. II.

Claude de Lisle.
Charles de Choiseul.
Humbert de Marcilly.
Gilbert de Chazeron.
René Viau.
Claude Gruel.
George Babou.

K N I C H T S.

1597 *Henry Duke of Montmorency.*
Hercules de Rohan.
Charles *of* Montmorency.
Alphonse d'Ornano.
Urban de Laval.
Charles de Luxembourg.
Gilbert de la Trimouille.
James Chabot.
John Sire de Beuil.
William de Gadagne.
Louis de l'Hospital.
Pons de Lauzieres Themines Cardaillac.
Louis Dougnies.
Edme de Malain.
Anthony d'Aumont.
Louis de la Chastre.
John de Durfort.
Louis de Beuil.
Claude de Harville.
Eustache de Conflans.
Louis de Grimonville.
Charles de Neuville.

K N I G H T S.

1599 Anne de Levy.
James Mitte.
James Francis d'Averton.
Bertrand de Baylens.
René de Rieux.
Brandelis de Champagne.
James de l'Hôpital.
Robert de Vieuville.
Charles de Matignon.
Francis Jevenal Urfin, *Marquis of Trainel.*

P R E L A T E S.

1606	Charles de Bourbon. John David du Perron.
------	--

K N I G H T S.

1610 John Anthony Ursin.
Alexander Sforza Conti.
LOUIS XIII. *third Sovereign Chief of the*
Order.

K N I G H T.

Henry de Bourbon.

PRELATE.

Francis de la Rochefoucault.

PRELATES.

1619 Henry de Gondy.
Bertrand d'Eschaux.
Christopher de l'Eftang.
Gabriel de l'Aubespine.
Artus d'Espinay, du Luc.

K N I G H T S.

Gaston John Baptiste, *of France.*
Charles *of Lorraine.*
Henry *of Lorraine.*
Claude *of Lorraine.*
Cæsar *Duke of Vandosme.*
Charles de Valois.
Charles de Lorraine.
Henry *Duke of Montmorency.*
Emanuel de Crussol.
Henry de Gondy.
Charles d'Albret.
Louis de Rohan.
Joachim de Berangueville.
Martin de Bellay.
Charles Sire de Crequi.
Gilbert Filhet.
Philip de Bethune.
Charles de Coligny.
John Francis de la Guiche.
Francis de Bassompierre.
Henry *Viscount of Bourdeille.*
John Baptiste d'Ornano:

8 R

Timoleon

- Timoleon d'Espinau.
René Potier.
Henry de Beaufremont.
Philip Emanuel de Gondy.
Charles d'Angennes.
Louis de Crevant.
Leonor de la Madelaine.
Melchior Mitte.
Honoré d'Albret.
John de Warignies.
Leo d'Albret.
Nicholas de Brichanteau.
Charles de Vivonne.
Andrew de Cocheilet.
Gaspard de Auvet.
Lancelot de Vassé.
Charles Sire de Rambures.
Anthony de Buade.
Nicholas de l'Hôpital.
Louis de la Marck.
Charles Marquis.
Alexander de Rohan.
Francis de Silly.
Anthony Hercules de Budos.
Francis de Rochefaucut.
James d'Estampes,
1622 Francis de Bonne.
K N I G H T.
1625 Anthony Coiffier, *called* Ruzé.
P R E L A T E.
1632 Alphonse Louis du Plessis.
P R E L A T E S.
Armand John du Plessis de Richelieu.
Louis Cardinal de la Valette.
Claude de Rubé.
John Francis de Gondy.
Henry d'Escoubleau de Sourdis.
K N I G H T S.
Henry of Orleans.
Henry of Lorrain.
Louis Emanuel de Valois.
Henry de la Tremouille.
Charles de Lévy.
Henry de Valette *and* Foix.
Charles de Schomberg.
Francis de Coffé.
Bernard de la Valette *and* Foix.
Charles Henry Count of Clermont.
Francis Annibal d'Estrees.
John de Nettancourt.
Henry de Saint Nectaire.
Philbert Viscount of Pompadour.
René aux Epauls, *called* Laval.
William de Simiane.
Charles Count de Lannoy.
Francis de Nagu.
Urban de Maillé.
John de Gallard.
Francis de Noailles.
Bernard de Baylens.
Gabriel de la Vallée-Foffez.
Charles de Livron.
Gaspard Armand.
Louis, Viscount, afterwards Duke of Arpajou.
Charles d'Escoubleau.
Francis de Bonne.
Francis de Bethune.
Claude de S. Simon.
Charles de Cambout.
Francis de Wignarot.
Charles de la Porte.
Gabriel de Rochechouart.
Anthony d'Aumont.
Just Henry Count of Tournon.
Louis de Macy.
Charles de Damas.
Hector de Gelas *and* Voifins.
Henry de Beaudan.
Roger du Plessis.
Charles de S. Simon.
K N I G H T.
1642 Honoré Grimaldi.

- 1643 Louis XIV. *fourth* Sovereign, Chief of the Order.
P R E L A T E.
1653 Anthony Barberini.
K N I G H T.
1654 Philip of France, Duke of Anjou.
P R E L A T E S.
1665 Camille de Neuville de Villeroy, &c.
Francis Adhemar de Monteil de Grignan, &c.
George d'Aubuffon, de la Feuillade, &c.
Francis de Harlay.
Leonard de Matignon.
Gaspard de Daillon du Lude.
Henry de la Motte-Houdancourt.
Philip Emanuel de Beaumanoir.
K N I G H T S.
Louis de Bourbon.
Henry Jules de Bourbon D. d'Enghien, &c.
Armand de Bourbon.
Henry de Bourbon.
Louis Duke of Vendôme *and* Mercœur.
Francis of Vendôme.
Francis de Cruffol.
Louis Charles d'Albret.
Charles d'Albret, *called* d'Ailly.
Francis Duke of Rochefaucut.
Peter de Gondy.
Anthony Duke of Gramont.
Cæsar Duke of Choiseul.
Nicholas de Neuville.
Charles Duke of Crequy.
James d'Estampes.
Henry Duke of Seneclerre.
Philip of Montaut.
James Rouxel.
Gaston John Baptist, Duke of Roquelaure.
Philip Mancini, *and* Mazarine, Duke of Nevers.
Jules Cefarini, Duke of Castelnove.
Francis de Beauvilliers.
Henry de Daillon.
Louis de Bethune.
Anne Duke de Noailles.
Francis de Comenge.
Francis de Clermont.
Alexander William de Melun.
Cæsar Phæbus d'Albret.
Francis René du Bec.
Charles Maximilian de Belleforiere.
Francis Paul de Clermont.
Philip de Clerembaud.
John de Schulemberg.
Gaston John Baptist of Comenge.
Francis de Simiane.
Henry de Beringhen.
John du Bouchet.
Charles de Froulay.
James Francis, Marquis of Hautefort.
Francis de Matignon.
Charles de Sainte Maure.
Francis d'Espinau.
Hipolyte of Bethune.
Ferdinand de la Baume.
Louis Armand de Polignac.
Anthony de Brouilly.
John Marquis of Pampadour.
Louis de Cardaillac, de Levy.
Scipio Grimoard de Beauvoir.
Francis de Monstiers.
Henry de Baylens.
Leo de Sainte Maure.
James Esthuer.
Francis de Japeuse.
Timoleon de Coffé.
Charles Martel, Count of Cleves.
Nicholas Joachin Ronant.
Gaudesfroy Count d'Elstrades.
René Gaspard de la Croix.
William of Pechepeyron, &c.
Christian Louis, Duke of Mekelbourg.
P R E L A T E.
1671 Emanuel Theodore de la Tour d'Auvergne.
K N I G H T S.

KNIGHTS.

Flavio Ursin *Duke of Braciano*.
 Louis Sforce.
 Philip Colonna.
 Francis *Marquis of Bethune*.
 John Sobieski, *called the Great, King of Poland*.
 Louis *Dauphin of France*.
 Philip of Orleans *Duke of Chartres*.
 Louis *Duke of Bourbon*.
 Francis Louis of Bourbon, *Prince of Conti*.
 Louis Augustus, *Legitimate of France*.

PRELATES.

Cæsar Cardinal d'Estrées.
 Peter Cardinal de Bonzi.
 Charles Maurice le Tellier.
 Peter du Cambout de Coislin.

KNIGHTS.

Louis Joseph *Duke of Vandome*.
 Louis of Lorrain.
 Henry of Lorrain.
 Philip *Prince of Lorrain*.
 Charles of Lorrain.
 Charles Belgick-Holland de la Tremouille.
 Emanuel de Crussol.
 Maximilian Peter Francis de Bethune.
 Charles Honoré d'Albret.
 Armand John de Vignerot, du Pleffis de Richelieu.

Francis *Duke of Rochefoucaut*.
 Louis Anibal d'Estrées.
 Antony Charles *Duke of Gramont*.
 Armand Charles de la Porte.
 Francis de Neufville.
 Paul de Beauvilliers.
 Henry Francis of Foix Candale.
 Leo Potier.

Anne Jules *Duke of Noailles*.
 Armand de Cambout.
 Augustus *Duke of Choiseul*.
 Louis Marie *Duke d'Aumont*.
 Francis Henry of Montmorency.
 James Henry of Durfort.
 Armand de Bethune.

John d'Estrées.
 Charles *Duke de la Vieuville*.

John Baptift de Caffagnet.
 Louis de Caillebot.

James Louis de Beringhen.
 Philip de Courcillon.

Philibert Count of Gramont.
 Louis Francis *Marquis, and afterwards Duke of Boufflers*.

Francis d'Harcourt.

Henry de Mornay.

Edward Francis Colbert.

Joseph de Pons de Guimené.

Henry Charles *Sire of Beaumanoir*.

Peter *Marquis of Villars*.

Francis Adheimar de Monteil.

Claude Count of Choiseul.

John Armand de Joyeuse.

Francis de Calvo.

Claude de Thiard.

Antony Ruze.

Francis Count of Montberon, &c.

Philip Augustus le Hardy.

Francis of Moneftay.

Bernard de la Guiche.

Francis d'Escoubleau de Sourdis.

Philip Emanuel Ferdinand Francis de Croy.

Andrew of Bethoulat.

George de Monchy.

Oliver of St. George.

René Martel Count d'Arfi.

Alexis Henry Maximilian, *Marquis of Châtillon*.

Nicolas de Chalon du Blé.

René de Froulay.

Charles de Mornay.

Hyacinthe de Quatre-Barbes *Marquis de la Rongere*.

Charles d'Estampes.

John d'Audibert.

1689 Touffaint de Fourbin de Janfon.

1693 Louis Alexander of Bourbon.

PRELATES.

1694 William Egon of Furstemberg.

Henry de la Grange d'Arquien.

KNIGHTS.

Louis of France *Duke of Burgundy*.

Philip of France *Duke of Anjou*.

PRELATE.

Francis of Clermont Tonnerre *Bishop of Noyon*.

KNIGHTS.

Louis de Guiscard.

Antonio *Duke of Lanti*.

1698 PRELATES.

Louis Antony of Noailles, *late Archbishop of Paris*.

1699 KNIGHTS.

Charles of France, *Duke of Berry*.

Guido Vaini.

Alexander Sobieski.

Constantine Sobieski.

1701 PRELATES.

Daniel de Cofnac.

Charles Henry de Cambout.

KNIGHTS.

Camille d'Hofun.

Rostaing Cantelmi, *Duke of Popoli*.

Charles Broglio.

D. Juan Claro Alonzo Perez de Gusmanel Bueno.

D. Francisco Antonio Casimiro Alphonso Pimentel.

Fadriques of Toledo Oforio.

Juan Francisco Pacheco Tellez Giron.

1703 PRELATES.

Louis Manuel Portocarero.

KNIGHTS.

Ferdinand Count de Marfin.

1704 Ifiderus de la Cueva and Bernavides.

John d'Estrées.

1705 KNIGHTS.

Roger Brulart.

Henry *Duke of Harcourt*.

Victor Mary d'Estrées.

Francis Hector *Marquis of Villars*.

Noël Bouton.

Francis Louis de Rousselet.

Sebastian le Pretre, *Lord of Vauban*.

Conrad de Rosen,

Nicolas Augustus de la Beaume.

1708 PRELATE.

Joseph Cardinal de la Trimouille.

KNIGHTS.

1709 Louis Henry, *Duke of Bourbon*.

1711 Louis Armand of Bourbon.

James Leonard Rouxel.

Leonard Marie Duc du Maine.

Francis Zenobius Philip Albergotti.

Louis Francis *Marquis de Goebriant*.

1715 Louis XV, fifth Sovereign Chief of the Order.

Note, That at the Death of any of the Knights of the Holy Ghost; his Family or Heirs must send back the Collar of the Order to the King.

The Order of SAINT LAZARE, and of N. D. de MOUNT CARMEL, was instituted in 1607, by Henry IV. King of France, who wanting, says F. Heliot, to give some sensible Marks of his Piety and Devotion towards the blessed Virgin, wrote to his Embassador at Rome to obtain of the Pope Paul V. the Erection of that Order, and the Confirmation thereof by apostolical Authority: Which that Pontiff granted by a Bull of the 6th of Feb. 1607, whereby he gives Power to that Prince to appoint a Grand Master of the Order, who could create as many Knights as he pleased. He permitted those Knights to marry; and after their first Wife's Death to marry another, and even a Widow. He obliged them to make Vows of Obedience, and to keep the conjugal Chastity; and

and granted them Leave to have Pensions on all Sorts of Benefices in *France*, though they were married and even Bigames.

The King in the Month of *July* 1608, wanting to provide for the Establishment of his new Order of *N. D. of Mount Carmel*, suppressed by his Letters Patent the Office of Grand Master of the Order of *St. Lazare*, and united all the Commanderies, Priories, and Benefices belonging to that Order, to be in the Collation of the Grand Master, to the Order of *N. D. de Mont Carmel*. Therefore it was not that new Order which was united to that of *St. Lazare*, as several Authors have imagined; but the Order of *St. Lazare*, which was united to that of *N. D. de Mont Carmel*.

Henry IV. gave afterwards the Post of Grand Master of that Order to *Philibert de Nereftang*, Mestre de Camp of a Regiment of Infantry, and one of the Lords of his Bedchamber, who had possessed before that of Grand Master of the Order of *St. Lazare*.

Claude Marquis of *Nereftang*, Son of *Philibert*, was received to have the Reversion of the Post of Grand Master, in 1611. *Charles* Marquis of *Nereftang*, *Claude's* Son, possessed it in 1639, after his Father's Decease, on the Provisions of *Louis XIII.* *Charles Achilles* of *Nereftang*, *Claude's* second Son, was also promoted to it in 1645 by *Louis XIV.* his Provisions gave him the Quality of Grand Master of *N. D. de Mont Carmel*. He was confirmed in that Office by a Bull of *Innocent X.* and even since that Time the Grand Master and the Knights took the Name of *N. D. de Mont Carmel*, and of *St. Lazare* of *Jerusalem*.

Louis XIV. confirmed besides the Institution of this Order in the Month of *April* 1664, and the Cardinal of *Vandôme* being Legate *a latere* in *France*, of *Pope Clement IX.* gave a Bull in 1668 for the Reunion of these two Orders, confirming all the Privileges which had been granted to that of *St. Lazare*, by the Popes, *Pius IV.* and *Pius V.*

In the same Year the King promoted the Marquis de *Nereftang*, Son of *Charles Achilles*, to the Post of Grand Master, who in that Quality took the Oaths of Allegiance to his Majesty, who gave him the Cross of the Order. He departed afterwards to go and command the Squadron designed for the Security of the Commerce on the Ocean. He obtained in 1672 an Edict of the King, which restored the Knights of *Mount Carmel*, and of *St. Lazare*, to all the Rights which had belonged to their Order, and they might have lost, which confirmed the Union of the two Orders, and gave them the perpetual Administration of the Maladreries, Hospitals, *Maisons-Dieu*, and other Places in the Kingdom, where the Hospitality was not observed; and which united to the Order of *N. D. of Mount Carmel*, the Lands, Estates, &c. of whatever Military Orders and Hospitallers, which by that Edict are reputed extinct, and suppressed in *France* (that of *Malta* excepted) for of the Lands and Revenues of those Orders, Maladreries, Hospitals, *Maisons-Dieu*, and other Places, thus reunited to the Order of *N. D. of Mount Carmel*, and of *St. Lazare*, to be formed by the King, Commanderies, to be given by his Majesty, and the Kings his Successors, as sovereign Chiefs of that Order, to whom they'll think proper.

In Execution of that Edict, and to take Cognizance of all Law-Suits and Differences, which could arise by reason of the Things contained therein, the King resolved to establish a Chamber composed of Officers the most considerable of his Council, in which Chamber the Law-Suits and Differences should be judged *en dernier ressort*, giving it Power to register all the Declarations and Arrests, to make such Regulations they should judge proper, &c.

The Grand Master *Nereftang*, to facilitate the Execution of that Edict, convoked a general Chapter at *Boigny*, which he indicated for the 19th of *February* 1673. But before it was held, he resigned his Grand Mastership into the Hands of his Majesty. The Knights being informed of it, assembled their general Chapter the 17th of *January* 1673, and presented a Request to the King, whereby they prayed his Majesty to unite the Dignity of Grand Master of their Order to his Crown, and to agree the Postulation they had made of the Marquis de *Louvois* to govern their Order in the Quality of Vicar-General.

The King declared that he could not then unite to his Crown the Grand Mastership, but that he granted the Election which had been made by Postulation in the Chapter of the Marquis de *Louvois*, to govern the Affairs of the Order under his Authority. And his Majesty caused Provisions of Grand Vicar-General to be dispatched the 4th of *February* 1673, in favour of the Marquis de *Louvois*; who was received in the general Chapter of the Order in that Quality, and confirmed in the general Chapter held the 19th of the same Month at *Boigny*.

By Means of those Edicts and Declarations, a great Number of Hospitals, Maladreries, and pious Places, were united to the Order of *St. Lazare*, and of *Our Lady of Mount Carmel*, of which were formed five grand Priories, and a hundred and forty-five Commanderies. The King, by his Letters-Patent of the 28th of *December*, 1680, made the Erection of those five grand Priories; which were that of *Normandy*, whose Residence is at the *Mount des Malades*, near *Rouen*. That of *Brittany*, the Grand Prior whereof resides at *Auray*, and has for Adjunct the Commandery of *Blois*. That of *Burgundy*, whose Residence is at *Dijon*. That of *Flanders*, whose Residence is at *Lisle*. And that of *Languedoc*.

There was also a Council of the Order established at the Arsenal, composed of the Vicar-General, of the Chancellor, of the Attorney-General, of the Grand Master of the Ceremonies, of the Treasurer, of the Secretary, and of five Chancellors of the Order.

After the Marquis de *Louvois's* Death, his Majesty nominate for Grand Master of the Order, the Marquis de *Dangeau*, who, in that Quality, took the Oath of Fidelity the 18th of *December* 1695. The 29th of *January* of the Year following 1696, he went to the Church of the *Carmelites* of the *Billettes*, where he swore on the Gospel to observe, and cause to be observed by the Knights, the Statutes of the Order. Afterwards the antient Knights vowed Obedience to him; and after Mass he made thirty-five new ones, to whom he gave the Sword, the Cross, and the Book of the Rules.

Till then the Knights had no Habit of Ceremony, they only wore at the Button-Hole of their Coat, a Gold Cross, with eight Rays, enamell'd on one Side, with an Amaranth Colour and the Image of the Virgin *Mary* in the Middle, and on the other with Sinople, with the Image of *St. Lazare* in the Middle, each Ray pometed with Gold, with a Gold Flower-de-luce in each Angle of the Cross, fastened to a Purple Ribband; and the Brother's Servant wore only a Ribband with the same Enamels fastened to a Chain without a Ribband. But the Marquis de *Dangeau*, order'd Habits for the Ceremonies, which are different according to the Quality of the Knights. That of the Grand Master consisted in a Dalmatick of Cloth of Silver, over which he put a long Mantle of Purple Velvet, strewed over with Gold Flowers-de-luce, Cyphers, and Trophies, all embroider'd with Gold and Silver; the Cyphers formed the Name of *Marie*, in the Middle of two Crowns. That of the Knights of Justice consisted in a Dalmatick of white Satin, on which is a Cross of the Height and Breadth of the Dalmatick quarter'd with a Tanned, and green Colour; and over the Dalmatick a long Cloak of Purple Velvet, on which at the left Side was an embroider'd Cross, in the Middle whereof is the Image of the Virgin *Mary*. The Ecclesiastick Knights, or Chaplains, had a Rochet over their Cassock, and over the Rochet a Camail of Purple Velvet, with a Cross embroider'd on the left Side. The Mantle of the Brother's Servant, was only of Cloth, and they had but their Medal embroider'd on the left Side. The Novices had only a short Mantle of green Satin, to which was fastened a Sort of Capuche; and the Herald had a Dalmatick of Purple Velvet, on the fore Part whereof was an Escutcheon, embroider'd with Silver, of the Arms of the Order, which are Argent, with a Cross quarter'd, tanned, and green, over the Escutcheon a ducal Crown. The one and the other, except the Ecclesiastick Knights, who wore a square Cap, had a black Velvet Cap, with black Feathers, and an Aigrette. The Usher of the Order had only a Violet Coat, and carried a Mace of Silver gilt. But after the Death of the Marquis de *Dangeau*, his Royal Highness the present Duke of *Orleans*, then Duke of *Chartres*, having been named Grand Master of the Order,

Order, and took the Oath in that Quality, before Louis XV. the 23d of February 1721. That Prince has since changed the Habit of Ceremony, so that the Knights wear, at present, an Habit of black Damask, with a short Cloak; the Waistcoat and Breeches of black Satin, with a large Cross of the Order embroider'd on the Coat.

The Knights assemble most commonly at the Carmelites of the Billets; but they solemnize the Feast of N. D. de Mont. Carmel, in the Church of St. German des Prez.

To be received in this Order, they must make Proof of Nobility of three Quarters on the Father and Mother's Side. Though the Grand Master can dispense from the Rigour of those Proofs, such as have render'd some considerable Services to the King, or to the Order, and receive them Knights of Grace. The Ecclesiasticks, who will make Proofs of Nobility, take Place among the Knights of Justice. There are besides, Chaplains and Brothers Servants, who are not Nobles. The Knights, either Ecclesiasticks or Laicks, pay a thousand Livres for their Admission into the Order; and the Chaplains and Brothers Servants, five hundred.

This is the Manner they are received to Profession, according to the Ceremonial printed in 1703. The Mass being ended, and the Grand Master, or his Representative, sitting in a Fautueil, the Priest who officiates blesses the Cross and the Sword, after which the Novice, who kneeled during that Ceremony, rises, and goes and presents himself to the Grand Master, who says to him, *What do you ask? I most humbly pray you, my Lord, to give me the Order of Knight of N. D. of Mount Carmel, and of St. Lazare of Jerusalem.* The Grand Master says to him, *You ask me a Favour, which ought not to be granted but to those whose Merit, as well as their noble Extraction, render worthy of it, and who are disposed to practise the Works of Mercy towards the Poor of Jesus Christ, and to spill their Blood for the Defence of the Christian Religion, and the King's Service.* We have sure Proofs that the Conditions and Dispositions required for the Favour you ask are found in you, which moves us to ask you. *Are you disposed to make use of your Sword for the Defence of the Church, the King's Service, the Honour of the Order, and the Protection of the Unfortunate? The Novice answers, Yes, my Lord, with God's assistance.* Afterwards the Grand Master says to him, *I am a going to receive you into the Royal, Military, and Hospitaller Order of Our Lady of Mount Carmel, and of St. Lazare of Jerusalem, in the Name of the Father, and of the Son, and of the Holy Ghost.* He makes in pronouncing these last Words the Sign of the Cross on the Novice. Then he rises from his Fautueil, draws his Sword, and with it strikes once each Shoulder of the Novice, beginning at the right Shoulder, and saying, *By Our Lady of Mount Carmel, and by St. Lazare, I make you a Knight.*

This done, the new Knight kneels before the Grand Master, and receives the Sword from him, kissing his Hand. The Grand Master in giving it him, says, *Make use of your Sword according to the Spirit of Religion, and not according to the Motion of your Passions, and remember never to strike any Body unjustly; Knight, be henceforwards vigilant in the Service of God and of Religion, obedient to your Superiors, submissive to their Orders, and patient to their Corrections. Know that the Laws of the Religion you have enter'd into, oblige you to practise all Christian and Moral Virtues, &c.*

The Grand Master in giving the Cross to the new Knight, says, besides, *I give you the Cross of our Order, you shall wear it all your Life-time, in the Name of the blessed Trinity, Father, Son, and Holy Ghost. It must make you remember the Passion of our Lord, and engage you to observe the holy Rules, and Statutes of the Religion. It is adorned with Flowers-de-luce, to teach you the Fidelity you must have for the King's Service, &c.* He gives him afterwards the Book of Prayers and Statutes of the Order, saying, *I give you, likewise, the Book of Prayers and Statutes of our Order, where you'll learn your Duties.*

After those Ceremonies, the new Knight having put his Hands on the Gospel, which the Grand Master holds, pronounces aloud, and distinctly, his Vows in these Terms, *I, N. promise and vow to God Almighty, to the glorious Virgin Mary, Mother of God, to St. Lazare,*

and to my Lord the Grand Master, to observe all my Life-time the holy Commandments of God, and those of the holy Catholick, Apostolical, and Roman Church, to serve with a great Zeal in the Defence of the Faith, when I shall be commanded by my Superiors, to practise Charity, and the Works of Mercy towards the Poor, and particularly the Leprous, according to my Power, to observe an inviolable Fidelity to the King, and to my Lord the Grand Master, to shew him a perfect Obedience, and to keep all my Life-time a free, and conjugal Chastity. So God, most good, most great, and most potent, help me, and his holy Gospel by me touched.

After the new Professed has pronounced his Vows, the Grand Master says to him; *Come at present, let me embrace you, and acknowledge you as our Brother, and Knight of our Order, and in that Quality Defender of the Faith, faithful Servant of the King, Protector of the Poor, &c.*

Note, That here follows a Chronological Succession of the Grand Masters of the Orders of St. Lazare, and of N. D. de Mount Carmel, since the Re-union of the two Orders. The first Column contains the Number of Grand Masters, the second the Years of Christ, the third their respective Names, &c. the fourth their Years of Mastership.

CHRONOLOGICAL SUCCESSION of the Grand Masters of the Order of St. LAZARE, and of N. D. de Mount Carmel, in France.

1	1608	PHILIBERT DE NERESTANG, first Grand Master.	
2	1611	CLAUDE DE NERESTANG, his Son.	3
3	1639	CHARLES DE NERESTANG, his eldest Son.	28
4	1645	CHARLES ACHILLES DE NERESTANG, Claude's second Son.	6
5	1668	N. MARQUIS DE NERESTANG, Son of Achilles.	23
6	1673	MICHAEL FRANCIS LE TELLIER, Marquis of Louvois.	5
7	1693	N. MARQUIS DE DANGEAU.	18
8	1721	LOUIS D'ORLEANS, Duke of Chartres, at present Duke of Orleans, born in 1703, and still Grand Master of the Order.	27

The Order of St. Louis, was instituted in France in 1693, by the late King Louis XIV. to reward the Zeal of those who had devoted themselves to his Service, by some particular and visible Mark of Honour. His Majesty appointed, besides, in Favour of those who should be admitted into this new Order, Revenues and Pensions, which were to increase in Proportion as they should render themselves more worthy of it by their Conduct; wanting that none should be admitted into the Order, but the Officers of his Forces, both in the Land and Sea Service, and that Virtue and Merit, and the Services render'd in his Armies, should be the only Steps towards it.

By the Edict of the Institution of this Order, the King declared himself Sovereign Chief and Grand Master thereof, willing that the Grand Mastership should be for ever united and incorporated to his Crown.

This Order must be composed of the Person of his Majesty, and of his Successors in the Quality of Grand Masters, of the Dauphin of France, or of the Presumptive Heir to the Crown, of eight grand Crosses, of twenty four Commanders, and of the Number of Knights it shall please the King and his Successors to admit into it, and of three Officers, viz. a Treasurer, a Registerer, and an Usher.

All those that compose this Order, wear a Gold Cross, on which is the Image of St. Louis, the grand Crosses wear it fastened to a Scarlet Ribband four Fingers broad, which they put Scarf-wise; and another Gold Cross embroider'd on their Coat and Cloak. The Commanders wear only the Ribband cross-wise, with the Cross fastened to it. The Knights are not allowed to wear the Ribband cross-wise, but only the Cross of the Order, fastened to their Button-Hole, with a small Scarlet Ribband.

The King wanting to honour the Order as much as possible, declared that himself, the Dauphin, the Kings his Successors, the Dauphins or Heirs presumptive of the

the Crown, should wear the Cross of St. *Louis* together with that of the Holy Ghost: That it was, likewise, his royal Intention to adorn with the Order of St. *Louis*, the Marshals of *France*, as principal Officers of his Land Forces, the Admiral of *France*, as principal Officer of the Marine, the General of the Galleys, as principal Officer of the Galleys, and those who should succeed them in those eminent Posts; and his Majesty declared, likewise, that the Orders of St. *Michael*, and of the *Holy Ghost*, and of St. *Louis*, should be compatible in the same Person, without one of them giving the Exclusion to the other, nor the two to the third.

The grand Crosses cannot be taken but from among the Commanders, the Commanders from among the Knights, and all, viz. grand Crosses, Commanders, and Knights, from among the Officers of his Land and maritime Forces. There are always one of the eight grand Crosses, three of the twenty-four Commanders, and the eighth of the Knights employed in the States of the Revenues, and Pensions affected to the Order.

No Body can be admitted in the Order of St. *Louis*, unless he professes the Catholick, Apostolical, and *Roman* Religion, and has served by Land or Sea, in the Quality of an Officer, for the Space of ten Years. The Knight promoted, must present himself before the King to take the Oaths. To that Effect, bending a Knee to the Ground, he swears and promises to live and die in the Catholick, Apostolical, and *Roman* Religion; to be faithful to the King, to never depart from the Obedience due to him, and to all those that command under him; to preserve, defend, and support, with all his Power, the Honour of his Majesty, his Authority, Rights, and those of his Crown, towards and against all; to never quit his Service, nor pass, without his Leave, to that of a foreign Prince; to reveal all that shall come to his Knowledge against the sacred Person of his Majesty, and against the State; to keep exactly the Statutes and Ordinances of the Order; and to behave in all Things as a good, wise, and virtuous Knight ought to do.

After the Knight has took the Oaths in this Form, the King embraces him, and gives him the Cross; afterwards he is obliged to have presented to the Assembly held at the Feast of St. *Louis*, King of *France*, in whose Honour that Order was instituted, his Provisions to be there read, and register'd in the Registers of the Order, and afterwards returned to the King by the Registerer. The Knights who have obtained Letters to be advanced to the Rank of Commanders, and the Commanders to the Rank of great Crosses, must also present them to the Assembly.

This Order enjoys 300,000 Livres of Revenue, 48,000 Livres whereof are affected to the eight great Crosses, at the Rate of 6000 Livres each; 32,000 Livres to eight Commanders, at 3000 Livres each; 36,000 Livres to 24 other Knights, at the Rate of 1500 Livres each; 48,000 Livres to 48 other Knights, at the Rate of 1000 Livres each; and 25,600 Livres to 32 Knights, at the Rate of 800 Livres each; 4000 Livres to the Treasurer, 3000 Livres to the Usher, for their Wages, Expences of Account, Registers, and others, the whole yearly; and the other 6000 Livres remaining, are designed for the Crosses, and other unforeseen Expences.

The Cross of this Order is Gold, with eight Points, like those of the *Holy Ghost*, and of St. *Lazare*, with Flowers-de-luces, at the four Angles. In the Middle is a Circle, in which, on one Side, is the Image of St. *Louis*, armed with a Cuirasse, and over it the royal Mantle, holding in his right Hand a Crown of Laurel, and in the left one of Thorns, with the Nails of the Passion, and this Legend round, *Ludovicus Magnus Instituit*, 1693. And on the other Side of the Circle is a Sword, the Point whereof pierces a Crown of Laurel, fastened with a white Ribband, and this Legend round, *Bellicæ Virtutis Premium*. This Order is at present very common in *France*, almost all the Officers being honoured with it.

Note, That before I pass to the Account of the Orders instituted in other Countries, I'll speak of the other French Orders, which are either extinct in *France*, or apocryphal, as the Orders of St. *Remi*, of the *Dog* and *Cock*, of the *Genette*, of the *Cosse* of *Genest*, of the

Holy Ghost at *Montpellier*, of Our Lady of the *Thistle*, of the *Porc Epic*, or *Camal*, of the *Golden Fetter*, of the *Yellow String*, &c.

The Order of St. *Remi*, or of the St. *Ampoule*, is supposed to have been instituted in the Year of *Christ* 499, and consequently the most ancient, and the first established in that Kingdom.

The Knights of this Order are supposed to have wore at the Bottom of a black Ribband, a Cross enamelled Argent, charged with a Dove holding in its Beak a Phiol received by a Hand of Carnation. The Reverse of the Medal was stamped with the Image of St. *Remi*, but as neither *Mezeray*, nor Father *Daniel*, do mention that Order in the Relation they give of the Coronation of the great *Clovis*, who is pretended to have been the Institutor thereof at that Time, I'll follow their Example, contenting myself with observing that we can infer from the Silence of those two celebrated Authors, a negative Argument against the Truth of that Institution.

The Order of the *Dog*, was instituted by *Bouchard IV.* of *Montmorency*, called *Barbe Torse*, under *Philip V.* King of *France*, or under his Son *Louis IV.* when at War with *Adrian* Abbot of St. *Denis* in the Year 1202; for that Prince having brought that turbulent Ecclesiastick to Reason, and concluded a Peace with him, *Bouchard* came to *Paris* with his Friends, to congratulate the King on his happy Success, and all appeared before him, with Gold Collars round their Necks, at which hung the Effigy of a Dog.

The Order of the *Cock*, is attributed likewise to the same *Bouchard* of *Montmorency*, who having to encounter against the *Moors*, chose the *Cock* for his Symbol. But at last those two Orders were confounded under the Name or Emblem of *Vigilis*, which was read round the Effigy of the *Dog* and of the *Cock* joined together, which hung at a Collar made in Form of a Hart's Head. It is assured that *Philip I.* King of *France* gratified several Knights with that Mark of Honour.

The Order of the *Genette*, was instituted in *France* in 726, by *Charles Martel*, Prince and Governor of the whole Kingdom under the weak Reign of *Childeric III.* after the famous Battle he gained in that same Year, over *Alarame* Prince of the *Saracens*; and it was done, in all Appearance, to perpetuate the Memory of that Victory: This Order lasted till King *Robert* had instituted the Order of the *Star*, or till the Time of St. *Louis*; though we do not find that it was ever approved or confirmed by the Pope; whence it is concluded, that it was rather a simple Dignity of Knighthood, or a Degree of Honour, than a true Order.

L. Honoré de S. Marie says, that the Collar of that Order was of three Gold Chains interwoven with Rels enamelled black and red, where hung a *Genette*, placed on a Terraß enamelled with Flowers.

The Order DE LA COSSE DE GENETTE, or *Cod* of *Broom*, was instituted, according to *Parin* (in his *Threat of Honour and Knighthood*) by St. *Louis* King of *France*, in the Year 1234, to shew his Value for the Queen his Spouse, Daughter of *Berenger* Earl of *Provence*, and that the Evening which preceded the Coronation of the Queen, the King himself received the Order from the Hands of *Gautier* Archbishop of *Sens*. Though other Authors assure that St. *Louis* has never instituted any military Order; and *Peter Beloy* believes that this was not an Order, but only a Society of young Gentlemen designed for the King's Service, who were to understand all Sorts of Languages, to explain and translate the Letters of foreign Embassadors.

But *William de Nangis*, a Monk of St. *Denis*, writes, that he has read in the Life of St. *Louis*, that in the Year 1238 that Monarch gave that Order to *Robert* his Brother, first Earl of *Artois*, in the Church of St. *Genevieve* of *Compeigne*, in the Presence of a great Number of Nobility, the same Morning, and immediately after that Earl had married *Mathilde* Daughter of the Duke of *Brabant*. In the same Manner, says he, the same King gave also that Order the Day of *Pentecost*, 1267, in the Cathedral Church of *Paris*, to *Philip* his eldest Son, and to *Robert* his Nephew, Son of the Earl *Robert*, who had been defeated at *Maffoure* in *Egypt*, with a great Number of Barons, and other French; and the Feast was to many

nificent that it lasted eight Days, during which the Streets of *Paris* were hung with Tapestries, the Shops shut; and there were Tables in the Streets to treat all Passengers.

In the Ornaments of Knighthood printed at *Paris* in 1671, is found the Figure of the Collar of this Order, which is composed of small square Gold Plates, on which there are Flowers-de-luce interwoven with Gold Cods of Broom, passed into a Gold Chain, at the Bottom whereof hung a Cross flowerdelised at its Extremities. *Ashmole* adds to it those Words, *Exaltat Humiles*, as an Emblem chosen by *St. Louis* to shew his Humility. He says likewise, that the Number of Knights who were to compose the Order, was fixed; which was continued till the Time of *Charles V.* that their Cloaths were Coats of white Damask, and violet Hats.

But as for the Collar, though some Criticks pretend that *F. Menestrier* has better described it, when he says, that it was only composed of two Cods of Broom, one white and the other green, with the Word *Jamais*; it is notwithstanding certain, that there was more Ornament in it, a true Description thereof being seen in an antient Register of the Chamber of Accounts of *Paris*, of the Year 1393, where is found an Account given in by *Charles Poupart*, the King's Silver-smith, the 19th of September of the same Year, in which is the Expence made for the King's Collar: Another for those sent to the King of *England*, and to some *English* Lords; and others for the *French* Lords. Here follows what that Account contains for the Collars sent into *England*.

And to the said *John Compere*, Goldsmith, living at *Paris*, for four other Gold Collars, one like that of the King's for the King of *England*, viz. the said Collar made in the Fashion of two large round Quills, and betwixt those said Quills Cods of Broom, fastened to each other by the Tail, and round it on the Cods of Broom which form nine Crutches round nine large Pearls, are fifty Gold Letters fastened to one of the said Quills, which make ten Times the Name of the Word of King *JAMES*; and on the fore Part of the Collar is a large square Broom environed with eight large Pearls semblable to the Pearls of the King's Collar; and behind has two Cods like the Cods of Broom, open, enamelled, one white, the other green, and Inside of each Cod are three large Pearls; and the said Quills chased with Branches, Flowers, and Cods of Broom. And the three other Collars, one for the Duke of *Launcester*, the other for the Duke of *Glocester*, and another for the Duke of *York*, semblable to this, except that some of the Pearls are not quite so big; therefore for the whole 830 Francks, 3 S. 4 Den.

The Order of the SHIP, and of the SEA-SHELL, is supposed to have been instituted by *St. Louis*, when he embarked in 1269, with his Sons *Philip* and *Peter*, for the Holy Land. We see in the *Theatre of the Honour of Knighthood*, printed at *Paris*, in 1671, the Description of the Collar and Badge of this Order, which is a Gold Chain, on which are fastened several Shells; between each Shell two Half-Moons Gules over-against one another. Underneath hung a Medal, where a Ship is represented. The Shells represented the sandy Shore of *Argues-mortes*; the Half-Moon marks the Power of the *Turks*, and the Ship the maritime Expedition. But there is much Appearance that that Order was extinct at *St. Louis's* Death, which happened the Year following, viz. the 22d of August 1270.

The Order of the PORCUPINE, was instituted in *France* by the Duke of *Orleans* in the Year 1394, at the Baptism of *Charles* his Son, born of *Valentine*, Daughter of *Galeas*, Duke of *Milan*. The Ornament of the Knights was a Gold Chain, to which hung a Porcupine with these Words, *Cominus & Eminus*, wanting to say thereby, that he could as well hurt *John* Duke of *Burgundy* his Enemy, at a great Distance from him, as if he was near.

The Knights were to be noble of four Races. Their Habit consisted of a violet Velvet Mantle, with a Chaperon of Ermines.

The Order of the FETTER, was instituted by *John* Duke of *Bourbon*, Son of *Louis II.* in 1414, in the Church of our Lady at *Paris*. Sixteen Gentlemen only were to be received, Part Knights and Part Esquires. The Knights, as well as the Duke of *Bourbon* himself,

who was Chief thereof, were obliged to wear every Sunday at the left Leg, a Father of Prisoner, hanging at a Chain, and in case of Failure were to give four Sols parisis to the Poor. The Fetter of the Knights was Gold, and that of the Esquires Silver. This Order was soon extinct.

The Order of the YELLOW STRING, was instituted by the Duke of *Nevers* in 1606, and soon after suppressed by *Henry IV.*

Note, That from *France* I'll pass into *England*, where the only two Orders subsisting at present are those of the Bath, and of the Garter.

The Institution of the ORDER OF THE BATH, is attributed by *Joseph de Michaelis*, and *William Camden*, to *Henry IV.* King of *England*, who, say they, in 1399, the Day of his Coronation, made Knights in the Tower of *London* the 46 Gendarms who had watched the preceding Night, and took the Oath. He gave them large green Robes, which reached down to their Feet, lined with Furs, and streight Sleeves, with Cloaks of the same Colour, tied on the left Shoulder with a String of white Silk, at the End whereof were two large Tufts. Others pretend, that the Origin of that Institution comes from that two Widows being at Law together, on which they could not obtain Judgment of the common Judges, went to ask Justice of the King while he was in the Bath: A Knight who was there present, said then to the King, Sir, the Crown you possess, and which is supported by the Power of God, and your Piety, extends itself over all your Subjects; there are two Widows who ask the Justice from you, which they could not obtain from your Officers. The King suspending the Pleasure he was taking in the Bath, went to hear those Women, and did them Justice; and in remembrance of that Action instituted the Order in Question. But *William Camden* says, that it was then but the Restoration of the Order, which at that Time was entirely extinct.

In the preceding Centuries the Knights were commonly chosen among Persons of the first Rank, who had not yet entered into any Order of Knighthood; and it was conferred at the Day of the Coronation of a King or Queen, or of their Nuptials, or when the Investiture was given to a Prince of *Wales*, or to a Duke of *York*. In these Days they had the Honour to serve at the King's Table, and to accompany him to the Places of Ceremony, clothed in blue Cloaths, with a Knot of white Silk in Form of a Cross, and a Capuce on the Left Shoulder; their Sword at their Side, and their Spurs at their Heels. For Mark of their Dignity they wore three Crowns of Gold within a Circle of Gold likewise, with this Legend in a Border of Purple, *TRIA IN UNUM, three in one*, making an Allusion to the blessed Trinity of the divine Essence: But ever since the three Kingdoms have been reunited, under *James I.* the same Words have been applied to it. The Kings *Henry IV.* in 1399, *Richard III.* in 1480, and *Henry VIII.* in 1533, made Knights of the Bath, each the Day of their Coronation.

The learned *Redius*, so well versed in what regards Antiquity, has produced an antient Manuscript whereby he proves three Things.—The first, that this Order is very antient, and that there are but few Centuries since it flourished still in *England*.—The second, that the Custom was to create the Knights thereof in Time of Peace.—The third, that Ceremonies of their Reception, and the Conditions they obliged themselves to were as follow.

When a Gentleman wanted to be made a Knight, he was, according to the *English* Custom, honourably received by the Courtiers, viz. by the Grand Chamberlain if he was at Court, or by the Marshal, or some other great Officer: He had two Esquires given him to direct the Ceremony, and instruct him in what he had to do. If he arrived at Court at Dinner-time, he served the King with a Dish only, and afterwards the Esquires conducted him into a Chamber prepared for him, and he was no more seen that Day. Towards the Evening about the Hour of Vespers, the Esquires would send him a Barber, who prepared him a Bath adorned with fine Linnen Cloth, as a Place to repose himself, and hung round with Tapestries, because of the Cold of the Night. As soon as he had had his Beard shav'd, and his Hair cut,

cut, the Esquires were to inform the King that it was Vespers-Time, and that his Subject who aspired to Knighthood, was in the Bath. Then the King commanded a Gentleman of his Bed-Chamber to take along with him, two of the most antient, and most sedate Knights, and go with them to the Chamber of the Novice, to give him their Advice, and instruct him of the Manner he was to receive the *Order*, and behave in the Dignity of a Knight.

Afterwards the other Esquires of the Court, accompanied by Musicians, went jumping, singing, dancing, and making a great Noise before the Door of his Chamber. So soon as the two Esquires who were along with him could hear the Noise, they undressed him, and made him enter the Bath, mean while the Noise and the Symphony ceased. The principal Knights enter'd afterwards the Room, without Noise, and after they had complimented one another, the most antient represented to him who was in the Bath, the Honour he received, adding some Advices, besides, and telling him, *Sir, it is much Honour for you to be put in that Bath.* After he had given him the necessary Instructions, they all, with their Hands, threw some of the Water of the Bath over his Shoulders, and taking their Leave of him, quitted his Room for a little Time. In that Interval the Esquires were to take him out of the Bath, and put him in a very clean Bed, but without Curtains; then they dressed him very warm, because he was to watch all Night, putting, besides, over his common Cloaths, a Coat of red Cloth, with long Sleeves, and a Capuche like those of Hermits. The Barbers returning, carried away the Bath, and all that was in the Room, and whether the Novice was an Earl, Baron, Baneret, or Batchelor, the Barbers kept his Collar on their Word. Afterwards the Esquires opened the Chamber to the Knights, that they should conduct the Novice to the Chapel, which was done at the Sound of the Musick of the Singers, in Dancing and giving several Marks of Mirth. The Esquires and the Priests could alone remain in the Chapel, all Night, with the new Knight, on whom the Doors were shut. The Knight spent that Night in Prayers. At Day break, he confessed his Sins, heard Mass, and took the Sacrament; having all that Time a Taper lighted in his Hand, which he held on the Side of the Gospel while it was reading; and after it was read, he returned to his Place. At the Elevation of the Host, one of the Esquires took his Capuche off his Head; and at the latter End of the Mass, at the Gospel, *In principio, &c.* he returned to the Altar, with his Taper in his Hand, which he offered upon it, at the Moment the Words, *Et Verbum caro factum est, &c.* were pronounced. He offered, likewise, a Piece of Money, which was for him who consecrated him a Knight.

After Mass, the Esquires re-conducted him to his Chamber, putting him to Bed till the next Day, and covering him with a Covering of Cloth of Gold, called by the English, *Sigleton*.

The next Day in the Morning, when the Esquires thought it was Time, they went to tell the King: *Sir, when will it please your Majesty that our Knight should be awaked?* The King commanded immediately that the Knights, Esquires, and Musicians should return in the same Manner as the preceding Day, to awake the Knight, dress him, and conduct him to the King's Presence Chamber. At the Noise made at their Arrival, the Esquires open'd the Doors, and the Knights being enter'd, they said, *Sir, we wish you good Morning, it is Time to rise.* While they were saying this the Esquires lifted him up under the Arms, and the most noble and most sedate Knight, gave him his Shirt, another his Stockings, a third his Coat, and another presented him a Coat of a dark Red, which according to the Mode of those Times, was bordered with Purple. Two others helped him to come out of Bed, two put on his Stockings, and two fastened his Ruffles, and another girted him with a Belt of white Leather, another combed him, another put his Cap on his Head, and lastly, another gave him his Cloak of Purple Silk, with the white String, and a Pair of white Gloves.

All the Ornaments wherewith the Novice came to Court, to receive the Order of Knighthood, were given to keep, to the Knight, who was to serve him of

Proxy, as well as the Bed, the Covering, and all the rest; so that nothing was left him but the Cap, the Belt, the String, and the Gloves. Then he mounted his Horse, preceded by the Esquires and Musicians, who conducted him to the King's Presence Chamber. His Horse had a Housing of black Leather; the Stirrups were of white Wood, the Girts black, and the Breast-Leather, black, with a large and very long Cross hanging in the Middle; but he had no Crupper; the Bit was black, with a long Bridle, and a Cross on the Head. Before him walked a young Esquire, carrying his Sword, and the Spurs hanging at the Scabbard, which was of white Leather, as well as the Belt; the whole without any Embroidery.

At his approaching the King's Hall, the Marshal went to meet him, and commanded him to alight, and the Marshal took upon him the Care of the Horse while the Knight conducted the Novice to the first Table of the Hall, and afterwards to the second, where he waited the Arrival of the King. Mean while, the young Esquire who carried the Sword and Spurs, went to place himself between the two other Esquires, who directed all the Feast. The King, at his Arrival, asked for the Spurs, and having given them to the most antient Knight, he commanded him to fasten them at the Heels of the Novice, who was kneeling. That most antient Knight took the Leg of the Novice, putting it a-cross his, and after he had fastened the Spur, kissed it, proceeding in the same Manner to the left Leg. Then the King approaching him, girted him with the Sword; and the new Knight lifting up his two Hands joined together, the King gave him the *Acolade*, touched him behind the Neck, saying, *Be a good Knight*, and kissed him.

Afterwards he was conducted to the Chapel, near the great Altar, always in the Middle of the Musicians. There he kneeled, laying his right Hand on the Altar, and promised to help towards defending the holy Church. Afterwards he took his Sword and Belt, and having consecrated them with much Respect, to God and his Saints, he prayed them to help him to maintain the Dignity of the *Order* to the End of his Life. This done, he drank a Glass of Wine. At his coming out of the Chapel, he was met by the Clerk of the King's Kitchen, who advancing towards him with a Knife, took off his Spurs on his bare Word and Faith, saying, *I am the Clerk of the King's Kitchen, that take on my Word these Spurs, and if you happen to do something unworthy of a Knight, which God forbid, I'll break them on your Heels.* Then the most antient Knights re-conducted him into the King's Hall, where he set at Table with them, but without eating, or drinking, and not even making the least Motion.

When the King was gone, the new Knight was re-conducted with the same Ceremony to his Chamber, where he was served a Dinner. Afterwards the Chamber being shut, he was undressed of all his Cloaths and Ornaments, which were put in the Hands of the King or Arms, or of the Musicians, to whom he gave some Money; and the red Capuche he had in the Night, was also given to those who had watched. Afterwards he took his blue Coat with narrow Sleeves, and a String of white Silk hanging on the left Shoulder.

In that Condition he was conducted by the Knights and Gentlemen before the King, to whom he said, *Prince, most worthy of all Respect, I come to return my most humble Thanks to your Majesty for the Honour and Favour you have done me, and protest, that in the Sentiments of the most humble and most profound Gratitude, I'll remain, &c.* and then departed. The Esquires taking their Leave of the Knight, likewise, by a formal Compliment. This done they left the Knight, who was then armed according to the antient Custom of England.

Charles II. King of England, the Day he was crowned, made several *Knights of the Bath*, according to the antient Custom; whence it is concluded by some Authors, that this *Order* is peculiar to the Kingdom of England; but ever since the Church of England has been the Dominant, and the Succession to the Throne established in the Protestant Line, the *Order of the Bath* has been much neglected; though his present Britannick Majesty, made a great Number of them at his Accession to the Throne; but the Ceremony was quite different from the antient, and

and consisted only in a Procession and Installation, his Royal Highness Prince William, since Duke of Cumberland, being made Grand Master thereof.

Note, That here follows the Chronology of the Grand Masters of the Order of the Bath, to his Royal Highness the Duke of Cumberland, inclusively. The first Column contains the Number of Grand Masters, the second the Years of Christ, the third their respective Names, &c. the fourth their Years of Masterhip.

CHRONOLOGY of the GRAND MASTERS of the Order of the BATH.

1	805	EGBERT, Son of Botrice K. of England.	32
2	837	ETHELWOLD, Son of Egbert.	20
3	857	ETHELBALD, Son of Ethelwold.	5M
4	858	ETHELBERT, his Brother.	5
5	863	ETHELRED, third Brother of Ethelbald.	9
6	872	ALFRED, his fourth Brother, crowned at Rome.	29
7	901	EDWARD I. Son of Alfred.	24
8	925	ADELSTAN, natural Son of Edward.	15
9	940	EDMUND, legitimate Son of Edward.	6
10	946	ELDRED, Edmond's Brother.	9
11	955	EDWIN, Eldred's Son.	4
12	959	EDGAR, Edwin's Brother.	16
13	975	S. EDWARD II. Edgar's Son killed by his Mother in Law.	3
14	978	ETHELRED, natural Son of Edgar.	38
15	1016	EDMOND II. Ethelred's Son.	1
16	1017	CANUTE, King of Denmark, called to the Throne at Edmond's Death.	19
17	1036	HAROLD, natural Son of Canute.	4
18	1041	CANUTE II. after whose Death the Danes were expelled from England.	2
19	1043	S. EDWARD III. Son of Ethelred, and Edmond's Brother.	23
20	1066	HAROLD, Bastard-Nephew of Canute II. by his Sister, intruded against William Duke of Normandy, instituted Heir by St. Edward.	21
21	1088	WILLIAM II. Son of William I.	13
22	1101	HENRY I. Son of William Rufus, who having vanquished his other Brother Robert, united Normandy to the Kingdom of England. He left for Heiress Mathild his Daughter, Wife of Geoffroy Son of Foulques, Earl of Anjou.	34
23	1136	STEPHEN Earl of Champagne, Son of Odo II. Earl of Blois, Henry's Nephew, Intruf.	12
24	1155	HENRY II. Son of Geoffroy, and of Mathild, Daughter of Henry I.	16
25	1189	RICHARD, called Cœur de Lion, Son of Henry II.	56
26	1201	JOHN, Brother of Richard, intruded to expel Arthur, Nephew of Richard and of Louis Son of Philip K. of France.	34
27	1217	HENRY III. Son of John, called to expel Louis.	20
28	1273	EDWARD IV. called the Saint, Son of Henry.	50
29	1307	EDWARD V. Son of Edward IV. killed by a red-hot Iron being thrust up his Fundament.	23
30	1327	EDWARD VI. Son of Edward V.	14
31	1377	RICHARD II. Grandson of Edward VI. killed in Prison.	9
32	1399	HENRY IV. Cousin of Richard II. by his Uncle John.	38
33	1414	HENRY V. Son of Henry IV.	22
34	1429	HENRY VI. Son of Henry V.	1M
35	1461	EDWARD VII. Son of Richard Duke of York, called against Henry VI. they reigned alternately.	3
36	1483	EDWARD VIII. Son of Edward VII. killed by the Duke of Gloucester.	23
37	1483	RICHARD III. Brother of Edward VII. killed in a Battle by Henry Earl of Richmond.	
38	1486	HENRY VII. Earl of Richmond, married Elizabeth Sister of Edward VIII.	

39	1509	HENRY VIII. Son of Henry VII. who declared himself Chief of the Church of England.	38
40	1547	EDWARD IX. Son of Henry VIII. and of Jane Seymour, his third Wife, died young, under the Tuition of Thomas Seymour.	6
41	1553	MARY, Daughter of Henry VIII. married to Philip II. King of Spain.	5
42	1558	ELIZABETH, Daughter of Henry VIII. and of Anne of Bullen.	44
43	1602	JAMES VI. King of Scotland, Grand-Nephew of James IV. and of Margaret Daughter of Henry VII. King of England, and 1st of the Name, King of Great-Britain.	23
44	1625	CHARLES I. Son of James I.	24
45	1649	CHARLES II. Son of Charles I.	36
46	1685	JAMES II. Brother of Charles II.	4
Note, That the Order was as extinct under the Reigns of William III. Q. Anne, and George I.			
47	1727	GEORGE II. Sovereign; and his Royal Highness William Duke of Cumberland Grand Master.	

The Order of the GARTER was instituted (according to the most common Opinion) by Edward III. King of England, in the Palace of Windsor, in the Year 1350; though Polydore Virgil put its Origin six Years sooner. But Authors do not at all agree among themselves on the Subject of that Institution.

Edward Chamberlain relates, that the King, after a great Feast, where assisted the Queen, and a great Number of Lords and Ladies, gave a Ball, and that in Dancing, the Garter of the Queen, others say, of the Countess Jane of Salisbury (which is the most common Opinion) fell, and was taken up by the King, who loved that Lady; at which some of the Lords present appearing surprized, as thinking it an Action beneath the Majesty of that great Monarch, that Prince penetrating their Thought said, *Honi soit qui mal y pense*; *Honi*, in the Language of those Days, signifying *curfed*, and declared, at the same Time, that those who had made a Jest of that Garter, would think themselves happy to wear such a one.

John Hooker pretends, that the Cause of that Institution was the Restoration of Don Pedro to the Throne of Castille, by the auxiliary Forces of England, under the Prince of Wales; though it be certain that that Restoration did not happen but sixteen Years after the Institution of the Order of the Garter; but he says, likewise, that it was the Garter of the Queen; that the King gaming her about it, she answered, *Honi soit qui mal y pense*, on which the King caused those Words to be put on a Garter, to preserve the Memory thereof.

It seems that Ashmole, Herald of Windsor, in the Description he gives of the Order, had better discovered the Truth of that Fact, and has pretty well reconciled the different Opinions of Authors. He rejects absolutely the History of the Garter, lost and taken up, and instead of a Reason of Love, gives some more noble and more heroical. He says, that he has found in the Letters Patent of the Institution of this Order, which are kept at Windsor, that Edward III. and the Prince of Wales his Son, in Days of Magnificence, adorned themselves with that Mark of Honour; and that in the Year 1344, there being Courses of the Ring and Launces at the Court of England, at which assisted some of the most eminent Persons of Europe; the King designed to renew, at that Feast, the Order of the round Table; that, notwithstanding, because of the great Expences he would be obliged to make, and of the Impossibility of furnishing the Order with what was necessary for its Subsistence, he resolved at last, the fourteenth Year of his Reign, to establish this, and that in the Year 1350, he made the first Ceremony thereof at Windsor. He had caused the Letters relating to it to be dispatched ever since the 6th of August, whereby he exempted from the secular Jurisdiction, the Knights, Canons, and Suppots of the Order.

By the same Letters Patent he gave them the Church of

of *Wyndbury*, in the Territory of *Lincoln*, that of *Uttobatre* at *Coventry*, and that of *Southampton* at *Exeter*. Pope *Clement VI.* setting then at *Avignon*, had granted Bulls to the Bishops of *Canterbury* and *Winchester*, to represent him in the Ceremony; he even exempted the Knights and Ecclesiasticks of this Order from all ecclesiastical Jurisdiction; and granted them to relieve immediately from the holy See.

The King then having built at *Windfor* a magnificent Church, and a House of Commonalty for the Knights, under the Invocation of *St. George* the Protector of the Kingdom, he created twenty-five Knights, declaring himself their Chief. He established likewise fourteen Canons to serve the Church, thirteen Vicars, thirteen Ecclesiasticks, and fourteen Singers in the Choirs, and gave them so considerable Revenues, that they could besides maintain twelve poor Knights of noble Extraction, whose Number is increased to twenty-six.

The Ornaments which the King gave the Knights was a red Cross applied on White, the Extremities thereof are all even. The Habit was a Doublet of white Silk, with the Stockings of the same Colour, which reached up to the Middle of the Thigh; the Garter, which has given the Name to the Order, was tied under the Left Knee, and they were obliged to wear it always; the Colour was blue, and it was embroider'd with Gold, Pearls, and precious Stones; in the Middle were seen these Words, *Honi soit qui mal y pense*, embroider'd likewise. With the white Doublet, they had besides a Girdle with Points, the Tags white, and a Crimson upper Coat lined with white Silk, which reached down to half the Leg. The Belt was Crimson likewise; besides which they wore a large and full Mantle of blue Velvet, fastened at the Neck with two long Strings of blue Silk, worked with Gold, which hung down to the Ground. Behind the Mantle they had a long Crimson Capuche, which hung at the Back.

The royal Collar was fastened on both Shoulders. This Collar was Gold, and was to weigh 30 Ounces and no more; it is made in the Form of several Garters, in the Middle whereof are Roses, which are alternately white and red, the White having red Leaves, and the Red white Leaves. Between each Rose are two Gold Knots. At the Collar hangs the Image of *St. George*, mounted on a white Horse and killing the Dragon; and that small Picture is also enriched with Diamonds, and other precious Stones. On the Left Side of their Cloak they have for Mark the Garter with the red Cross, already mentioned, applied on White, and on their Head they wear at present a pretty high Cap of black Velvet, round which is a Circle of Gold set with precious Stones, with two Feathers, one white and the other black. Besides which the King had under his Mantle and over his Coat a long red String, which reached from the Right Shoulder down to the Left Side, which was peculiar to him, as Chief of the Order of the Bath.

According to the Statutes, they were on Festivals to wear round their Neck the Image of *St. George*, fastened to a Circle of Gold; but in War, and on a Journey, it was only to be fastened with a Ribband. But in Time they have found an easier Manner of wearing that Mark of their Dignity. For at present, according to the Regulation of the Year 1626, they wear only on the Left Side of their Cloak and Coat a red Cross in the Middle of a Garter, environed with Rays, called the Star, or, according to others, the Sun in his Glory.

To be admitted into this Order, one was to make Proof of Nobility of three Races, and bring Certificates of an irreproachable Life. The Institutor established five Officers of this Order, viz. the Prelate, who was the Bishop of *Winchester*; the Chancellor, who was antiently the Bishop of *Salisbury*, but at present that Dignity is annexed to that of the Prelate; this wore a Mantle of purple Velvet, and on the Breast a round Medal, in the Form of a white Rose environed with a Garter, to which hung an Escutcheon Part with the Arms of the King, and with those of the Order. The third Officer was the Registrar, who was the Dean of *Windfor*; the King at Arms, who wore a Mantle of Satin; the Black Rod, who had a pale-red Mantle, and wore in his Hand a black Rod, with Gildings, and at his Neck a Medal with a Knot like those seen at the great Collar.—Lastly, the

Herald, whose Coat was adorned with the Arms of Great Britain embroidered.

The Eve of the Feast of *St. George* the Knights were obliged to come to the Chapel of that Saint in their Habit of Ceremony, and to remain there till the next Day; and each was obliged, if he was out of the House of the Commonalty, to have brought thither a Chair of State with the Arms of *St. George*, and another Chair with his own Arms. In the Sittings and Processions, where the Chief assisted in Person, each Knight was obliged to range himself near one of his Brethren, and take his Place, according to the Time of his Reception, except the Sons and Brothers of the King, and foreign Princes, who were placed according to their Quality. They were likewise to assist at the Masses said for the deceased Knights, and other Christians, unless they could alledge some valid Excuse to the contrary. If a Knight wanted to travel out of the Kingdom, he was to leave his Arms hung over his Seat.

When the King designed to confer the Order on some foreign Lord, he informed him of it by a Letter, and if the Lord accepted it in four Months Time, the King sent him the Habits, the Garter, and the Collar, and he was to inform the King within six Months by his Deputy, that he had received them; which Deputy was obliged to bring at the same Time the blue Velvet Cloak, the Banner, the Sword, the Helmet, and the Buckler, to represent his Master all his Life-time. The other Knights did also the same Thing while they were abroad, each leaving his Mantle in the Wardrobe of the College, to be always ready at the King's Pleasure. The Knights were not allowed to appear without their Mantle in the Chapel, where they were introduced by the Canons to hear Mass, after they had alighted off their Horse, and kneeled before the Door of the Church, in Honour of *St. George* their Protector, and this under a very considerable pecuniary Penalty.

If a Knight happened to die, the King had all the other Knights informed of it, and they assembled six Weeks afterwards. Their Assembly was to be of six at least, with the Chief; each had a Right to name six Subjects, from among the most worthy and the most noble Lords, who were not in any Party against the King; and in the Assembly there were to be three Dukes, three Marquisses, and three Earls of the first Rank; three Baronets and three Knights of a lesser Rank. The Prelate, or in his Absence, the Dean, made a List of the Names, and the King chose him that had most Votes, whereof he that was thus elected had immediately Notice given him; and at the Day appointed he went in Company with two Knights and several Gentlemen, to present himself to the Director; afterwards the King at Arms offered him the Mantle, and then he sat down. Soon afterwards he arose, and went with the same Company to the Chapter, where he received the Collar from the King's Hands; then he was presently admitted into the Order, after he had took the Oath of defending all his Life-time, the holy Church, the Honour, Government, and Institutes of the Prince; of working with all his Power, to the Increase of the Order; and of opposing all Quarrels and Dissentions which could cause it any Prejudice. And then for his Confirmation he was permitted to kiss the King's Hand, who said to him, *The Society of the Order of the Garter has received you for a Friend, a Brother, and a Companion, in Witness whereof I give you this Collar, which I pray God you may receive and keep, to refer it to his Glory, and to magnify his Name, as likewise for the Honour of this most noble Order.*

If a Duke, Marquis, Earl, or a Baron happened to die, he that was elected in his Place was to take his Seat; and over each of those Seats every Knight was to put his Arms engraven on Brass. Every one was obliged to contribute something towards the Maintenance of the poor Knights.

Those were the Laws and Institutes of the Order of the Garter, at its first Institution; but they have been changed since by the Kings, according to the Exigency of the Times.

Henry V. renewed them, with some Alterations; but *Henry VIII.* made considerable ones in it, according to those he brought into the ecclesiastical Affairs of England. At first it was ordered by the Statutes, that for each de-

ceased Knight the King should cause to be said a thousand Maffes, a foreign King eight hundred, a Marquis four hundred and fifty, a Baron two hundred, and an Esquire a hundred. But after the Changes *Henry VIII.* introduced into Religion, he changed likewise that Article of the Statutes, and ordered that when a Knight should die, all the other Knights should give Money to be employ'd in charitable Uses: *viz.*

	l.	s.	d.
The King of <i>England</i>	8	6	8
A foreign King	6	13	4
A Duke	5	0	0
A Marquis	3	15	0
An Earl	2	10	0
A Viscount	2	1	8
A Baron	1	13	4
And an Esquire	0	16	8

It is also seen that the Garter, which at first was all Gold, is at present enriched with Pearls and precious Stones. The *Garters* which *Charles II.* distributed were adorned with his Picture, together with the Image of *St. George*.

With regard to the Habits of the Order, it must be observed, that the Mantle which the Institutor gave to the Knights was of superfine *English* Cloth, with this Distinction, that the principal among them were permitted to wear it, either of Silk or of Velvet, at their Discretion. We find likewise that *Henry VI.* was the first who gave the Mantle of Velvet to all the Knights; which has been practised ever since. They used besides to line their Mantle with Furs, according to their Quality: The King had his lined with Ermin, and the others with Furs which suited best their Quality; but Queen *Elizabeth* ordered that all the Linings should be of white Damask. The Cap they wear at present appears to be very different from the antient; for in the Statutes of *Hen. VIII.* it is called *Humeral*, which would make one believe that it covered the Shoulders as well as the Head. We find that that same Covering of the Head is called *Caputium*, in French *Chaperon*.

That Cap has also suffered different Alterations at different Times. Under *Henry VIII.* it was very low, under *Elizabeth* it was much higher, and *James I.* regulated the Form thereof, such as we see it at present.

Among the Ornaments which the Knights wear every Day, is a Medal, called the *Little St. George*, whose Antiquity goes no further back than *Henry VIII.* who ordered them by a Patent to wear it hanging at a Gold Chain, or a black Ribband, they were to have round their Necks at all Times, even out of the common Functions of the Order; but in publick Ceremonies they must always wear the Collar. The Day of the Feast of *St. George*, they were obliged to assist at the divine Service, with all the Habits and Ornaments of their Dignity, as likewise at all the great Festivals; and as often besides as they appeared before the King in the Chapel of *Windsor*.

At their Death they left their Habits to the College, and to the King the Jewels he had given them. As for the great Collar they were not obliged to wear it, except at the Feast of *Easter*, of *Pentecost*, and of the Apostles, and at the King's Birth-day, and on that of his Coronation; but they were always to wear the Garter, except when on Horseback, for then they only wore a blue Ribband on their Leg.

At present the Knights wear every Day besides the Garter, a blue Ribband a-cross their Body from the Left Shoulder down to the Right Hip; and at the lower End of that Ribband is fastened a Gold Medal, on one Side whereof is the Image of *St. George* within a Gold Circle set with Diamonds; and on the other some Ornaments in a Gold Circle set with Diamonds likewise; this is called the *George*. This Medal is notwithstanding like a little Box which opens, and where some Knights keep sometimes the Picture of their Mistress.

The Knights on the Days of Ceremony, wear besides at the Right Shoulder a Scarlet *Chaperon*, like the Presidents and Countessors of the Parliament of *France*: This is perhaps what is understood in the Statutes, by the Word *Humeral*.

When the Kings of *England* give this Order to some

foreign Prince, they send him all the Ornaments, according to the Statutes, and as it appears by the following Letter of *Charles II.* to the Elector of *Brandebourg* when he sent him the Order of the Garter, in 1654.

‘ My Brother, the Assurance I have of your Friendship by several Testimonies you have given me of it, oblige me to seek all Means which will be capable to cultivate and preserve it. Therefore I have found proper, as Sovereign of the most antient, and most noble Order of the Garter, to chuse you one of the Knights, Peers, and Companions of the said Order, hoping thereby to contract a stricter Friendship with you, and to increase the Good and Prosperity of that most noble Society; which for several Centuries has had not only the Kings of *England*, our Predecessors, for Sovereigns, but likewise several Emperors, foreign Kings and Princes, for Companions; as likewise to give you an evident Mark of our Affection, and of the high Esteem I have for your Merit and Person; and for Confirmation of your Election I send you by Mr. *Waller*, Knight, Garter King at Arms, the Medal called *George*, the Garter, and the *Star*, to wear them in the usual Manner, that's to say, the Medal round your Body, the Garter on the Left Leg, and the *Star* on the Left Side of your Coat or Mantle. The said Mr. *Waller* will assure you from me, that I desire passionately to persuade you that I am, my Brother, your affectionate Brother and Cousin, C. R.—This Letter was wrote from *Paris* in the Year 1654.

Every foreign Prince, after he has received these Marks and Ornaments of the Order, is obliged to send a Deputy to the Castle of *Windsor*, to be received with the usual Solemnities, and must give a Mantle of the Order, his Helmet, Crest and Sword to remain always in the Church of *Windsor*. When that Deputy or Proxy is installed, the Sovereign of the Order, or he whom he has appointed, ties the Mantle on the Right Arm, and after that Installation, he is to wear it no more for the Person who has sent him.

Henry IV. King of *France*, having received likewise the Order of the Garter, in 1596, from Queen *Elizabeth*, sent in the Year 1600 to *Windsor*, M. de *Chaftres*, Knight of the Order of *St. John* of *Jerusalem*, Governor of *Dieppe*, and one of his Lieutenant-Generals in *Normandy*, as his Proxy, to be installed in his Place; which was done after the Chevalier de *Chaftres* had promised in the Name of the King of *France* to observe the Statutes of the Order according to the Form and Tenure, his Majesty had already sworn it, in the Year 1596, when he received the Order, in these Terms: ‘ We, by the Grace of God, King of *France* and *Navarre*, swear, vow, and promise solemnly, on our Honour and Word of a King, that we'll observe and maintain the Statutes and Ordinances of the most noble Order of Monsieur *St. George*, called the Garter, in what they'll not be found contrary to our Catholick Religion, our Royal Grandeur and Majesty, nor to the Statutes and Ordinances of our two Orders of the *Benoit Holy Ghost*, and Monsieur *St. Michael*. In Witness whereof we have signed these Presents with our own Hand, and have caused our Privy Seal to be affixed to it.’ At *Rouen* the 2d of *October*, 1596.

Francis I. *Henry II.* *Charles IX.* and *Henry III.* also Kings of *France*, received likewise the same Order, which has also been given to five Emperors, to several Kings of *Spain*, of *Portugal*, *Poland*, *Naples*, *Denmark*, and *Sweden*; to the Dukes of *Burgundy*, of *Savoy*, *Milan*, *Ferrara*, *Urbino*, and to several sovereign Princes of *Germany*; which has engaged me to give here in the *Chronology* of the Grand Masters, and Sovereigns of that Order, the List of the Knights who have been aggregated under each Chief, that it may be seen by so many illustrious Names, how much that Order is still famous throughout all *Europe*. The first Column contains the Years of Christ; the second, the Names of the Grand Masters, &c. and the third, the Years of their Mastership: Therefore,

CHRONOLOGICAL SUCCESSION of the Grand Masters,
and Knights of the Order of the GARTER, in
England.

1350 EDWARD III. *King, Institutor, and first* 27
Chief of the Order.

KNIGHTS.

EDWARD of England, *Prince of Wales.*
HENRY of England, *Duke of Lancaster.*
Thomas of Beauchamp, *Earl of Warwick.*
Peter de Foix, *Captal of Buch.*
Raoul *Earl of Stafford.*
William Montagu, *Earl of Salisbury.*
Roger Mortimer, *Earl of March.*
John *Baron of l'Isle.*
Bartholomew de Burghest.
John of Beauchamp.
John Mohun.
Hugh of Courtenay.
Thomas Holland.
John Grey.
Richard Fitz Simon.
Miles Stapleton.
Thomas Wall.
Hugh Wrotesley.
Noël Loringe.
John, Sir, of Chandois.
James Audeley.
Otho Holland.
Henry Eam.
Sanches d'Abrichcourt.
Walter Paveley.
RICHARD of England, *Prince of Wales,*
afterwards King.
LIONEL of England, *Duke of Clarence.*
JOHN of England, *Duke of Lancaster.*
EDMOND of England, *Duke of York.*
JOHN of Montfort, *Duke of Brittany.*
Humphrey Bohun, *Earl of Hereford.*
William Bohun, *Earl of Northampton.*
John Hastings, *Earl of Pembroke.*
Thomas Beauchamp, *Earl of Berwick.*
Richard Fitz Allen, *Earl of Arundel and*
Surrey.
Robert Ufford *Earl of Suffolk.*
Hugues *Earl of Stafford.*
Enguerran of Courcy, *Earl of Bedford.*
Guichard of Angouleme, *Earl of Hunting-*
don.
Edward Spencer.
William Latimer.
Renault of Cobham.
John Nevil, *Baron of Ruby.*
Raphael Basslet, *Baron of Drayton.*
Walter Manny.
William Fitz Warren.
Thomas Ufford.
Thomas Felton.
Francis Van Hall.
Fouques Fitz Warren.
Alan Boxhull.
Richard Pemburge.
Thomas Utreight.
Thomas Banester.
Richard de la Vache.
Guy Brian.

1377 RICHARD II. *King Edward's Grandson,* 23
second Chief of the Order.

KNIGHTS.

THOMAS of England, *Duke of Gloucester.*
HENRY of England, *Earl of Derby, af-*
terwards King, IVth of the Name.
WILLIAM *Duke of Guelderland.*
WILLIAM of Bavaria, *Earl of Holland and*
Haynault.
Thomas Holland, *Duke of Surrey.*
John Holland, *Duke of Exeter.*
Thomas Mowbray, *Duke of Norfolk.*
EDWARD of England, *Earl of Rutland,*
and Duke of Albermarle.
Michael de la Pool, *Earl of Suffolk.*
William Scrope, *Earl of Wiltshire.*

William Beauchamp, Sir, of Aberga-
venny.

John de Beaumont.
William Willoughby.
Richard Grey.
Nicholas Sanesfield.
Philip de la Vache.
Robert Knoles.
Simon Burley.
John d'Evereux.
Briant Stapleton.
Richard Burley.
Peter de Courtenay.

1400

JOHN Burlay.
John Bouchier.
Thomas Granston.
Louis Clifford.
Robert de Namur.
HENRY IV. *King of England, third Chief* 14
of the Order.

KNIGHTS.

HENRY of England, *Prince of Wales.*
THOMAS of England, *Duke of Clarence.*
JOHN of England, *Duke of Bedford.*
HUMPHREY of England, *Duke of Glo-*
cester.
THOMAS of England-Lancaster, *called of*
Beaufort, Earl of Dorset, Duke of Exeter.
ROBERT *Earl-Palatine of the Rhine, Duke*
of Bavaria.
JOHN of England-Lancaster, *called of Beau-*
fort, Earl of Somerset, Marquis of
Dorset.

Thomas Fitz Alan, *Earl of Arundel.*
Edmund *Earl of Stafford.*
Edmund Holland, *Earl of Kent.*
Raoul Nevil, *Earl of Westmoreland.*
Gilbert *Baron of Roos.*
Gilbert *Baron of Talbot.*
John *Baron of Lovel.*
Hugh *Baron of Burnell.*
Thomas *Baron of Morley.*
Edward Charleton, *Baron of Powis.*
John Cornwall, *Baron Fanhope.*
William Arundel.
John Stanley.
Robert de Umfreville.
Thomas Rampstow.
Thomas Erpingham.
John Sabbie.
Sanches de Trane.

HENRY V. *King of England, fourth Chief* 9
of the Order.

KNIGHTS.

John d'Abricourt.
Richard Vere, *Earl of Oxford.*
Thomas *Baron of Camoys.*
Simon Felbrige.
William Harrington.
John Holland, *Earl of Huntingdon.*
SIGISMOND, *Archduke of Austria, Emperor.*
N. *Duke of Brige.*

John Blunt.
John Robeffart.
William Philip, *Baron of Bardolph.*
JOHN I. *King of Portugal.*
HENRY *King of Denmark.*
Richard Beauchamp, *Earl of Warwick.*
Thomas Montagu, *Earl of Salisbury.*
Robert Willoughby.

Henry Fitz Hugh.
John Grey, *Earl of Tankerville.*
Hugh Stafford, *Baron of Bouchier.*
Henry Tank-Clux.

Walter, Sir, d'Hungerford.
PHILIP *Duke of Burgundy.*
HENRY VI. *King of England, fifth Chief* 38
of the Order.

KNIGHTS.

John Talbot, *E. of Shrewsbury.*
Thomas *Baron of Scales.*
John Fallstaff.

PETER of Portugal, *Duke of Coimbre.*
Humphrey Stafford, *Duke of Buckingham.*
John Ratcliff.
John Fitz Alan, *Earl of Arundel.*
RICHARD of England, *Duke of York.*
EDWARD King of Portugal.
EDMUND of England, *called of Beaufort,*
Duke of Somerset.
John Grey.
Richard Nevil, *Earl of Salisbury.*
William Nevil, *Earl of Kent.*
ALBERT, *Archduke of Austria, Emperor.*
JOHN of England, *called Beaufort, Duke of*
Somerset.
Raoul Butler, *Baron of Sudley.*
HENRY of Portugal, *Duke of Visco.*
John Viscount Beaumont.
Gaſton de Foix, *Captal of Buch.*
John de Foix, *Earl of Candall.*
John Beauchamp, *Baron of Powis.*
ALPHONSE King of Portugal.
Alvarez Vaſquez d'Almeida, *Earl of Ave-*
ranche.
Thomas Baron of Hoo.
Francis Surien.
ALPHONSE King of Arragon.
CASIMIR King of Poland.
WILLIAM D. of Brunſwick.
Richard Widvil, *Earl of Rivers.*
John Mawbrey, *Duke of Norfolk.*
Henry Bouchier, *Earl of Eſſex.*
Philip Wentworth.
Edward Hall.
FREDERICK, *Archduke of Austria, Emp.*
John Talbot, *Earl of Shrewſbury.*
Lionel Baron of Wells.
Thomas Baron of Stanley.
EDWARD of England, *Prince of Wales.*
GASPARD of England, *Earl of Pembroke,*
Duke of Bedford.
James Butler, *Earl of Wiltſhire.*
John Sutton, *Earl of Dudley.*
John Bouchier, *Earl of Berners.*
Richard Nevil, *Earl of Warwick.*
William, *Baron of Bonvill.*
John Baron of Wenlock.
Thomas Lord of Kyriell.
1461 EDWARD IV. King of England, *sixth Chief* 22
of the Order.
GEORGE of England, *Duke of Clarence.*
William Lord Chamberlane.
John Zynoft, *Earl of Worcester.*
John Nevil, *Marquis of Montague.*
William Hubert, *Earl of Pembroke.*
William Baron of Haſtings.
John Baron Scrope.
John Lord Aſtley.
FERDINAND King of Naples.
FRANCIS SFORCE, *Duke of Milan.*
James Duke of Douglas.
Galard Lord of Duras.
Robert Lord Harcourt.
Anthony Woodvile, *Earl of Rivers.*
RICHARD of England, *Duke of Gloceſter,*
afterwards King.
— Lord Mountgryſon.
John Mowbrey, *Duke of Norfolk.*
John de la Pool, *Duke of Suffolk.*
William Fitz Alan, *Earl of Arundel.*
John Stafford, *Earl of Wiltſhire.*
John Howard, *Duke of Norfolk.*
Walter Ferras, *Baron Chartley.*
Walter Blount, *Baron Mountjoy.*
CHARLES Duke of Burgundy.
Henry Stafford, *Duke of Buckingham.*
Thomas Fitz Alan, *Earl of Arundel.*
William Parr.
FREDERICK DE LA ROVERE, *Duke of*
Urbino.
Henry Percy, *Earl of Northumberland.*
EDWARD of England, *Prince of Wales.*
RICHARD of England, *Duke of York.*
Thomas Grey, *Marquiſs of Dorſet.*

Thomas Lord of Montgomery.
FERDINAND King of Caſtille.
HERCULES D'EST, *Duke of Ferrara.*
John King of Portugal.
1483 RICHARD III. King of England, *ſeventh*
Chief of the Order; and unworthy of both. 3
KNIGHTS.
John Coniers.
Thomas Howard, *Duke of Norfolk.*
Francis Viſcount Lovel.
Richard Ratcliff.
Thomas Baron of Burgh.
Thomas Stanley, *Earl of Derby.*
Richard Trunſtall.
1486 HENRY VII. King of England, *eighth Chief*
of the Order. 13
KNIGHTS.
John de Vere, *Earl of Oxford.*
Giles Baron of Aubeny.
Thomas Fitz Alan, *Earl of Arundel.*
George Talbot, *Earl of Shrewſbury.*
John Viſcount of Wells.
John Stanley, *Baron Strange.*
Edward Wydeville.
John Baron Dinham.
MAXIMILIAN, *Archduke of Austria, Em-*
peror.
John Savage.
William Stanley.
John Cheney.
ALPHONSE of Arragon, *Duke of Calabria.*
ARTHUR of England, *Prince of Wales.*
Thomas Grey, *Marquiſs of Dorſet.*
Henry Piercy, *Earl of Northumberland.*
Henry Bouchier, *Earl of Eſſex.*
Charles Somerſet, *Earl of Worcester.*
Robert Willoughby, *Baron of Brook.*
Edward Poynings.
Gilbert Talbot.
Richard Poole.
Edward Stafford, *Duke of Buckingham.*
HENRY of England, *Duke of York, af-*
terwards King of England.
Edward of Courtenay, *Earl of Devonſhire.*
Richard Guilford.
Edmund de la Poole, *Earl of Suffolk.*
Thomas Douel.
Renault Bray.
JOHN King of Denmark.
GUI-UBALD DE LA ROVERE, *Duke of*
Urbino.
Herald Fitz Gerald, *Earl of Kildare.*
Henry Stafford, *Earl of Wiltſhire.*
Richard Grey, *Earl of Kent.*
Richard Ap-Thomas.
PHILIP King of Caſtille.
Thomas Brandon.
CHARLES V. Emperor, and King of Spain.
1510 HENRY VIII. King of England, *ninth*
Chief the Order. 38
KNIGHTS.
Thomas Baron d'Arcy.
Edward Sutton, *Baron Dudley.*
EMANUEL King of Portugal.
Thomas Howard, *Duke of Norfolk.*
Thomas Weſt, *Baron Delawar.*
Henry Baron Marney.
George Nevil, *Baron Abergavenny.*
Edward Howard, *Duke of Nortolk.*
Charles Brandon, *Duke of Suffolk.*
Julian de Medicis, *an Italian.*
Edward Stanley, *Baron Mounteagle.*
Thomas Dacres, *Baron Gylleiland.*
William Baron Sandes.
Henry of Courtenay, *Marquiſs of Exeter.*
FERDINAND, Emperor.
Richard Wingfield.
Thomas Boullen, *Earl of Ormond.*
Walter d'Evereux, *Earl of Hereford.*
ARTHUR of England, *Baſtard of King Ed-*
ward IV. Viſcount Liſle.
Robert Radcliff, *Earl of Suffex.*
William Fitz-Alan, *Earl of Arundel.*

Thomas Manners, *Earl of Rutland*.
 Henry Fitz-Roy, *Duke of Richmond and Somerset*.
 Ralph Nevil, *Earl of Westmoreland*.
 William Blount, *Baron Mountjoy*.
 William Fitz-William, *Earl of Southampton*.
 Henry Guildford.
 FRANCIS I. *King of France*.
 John Vere, *Earl of Oxford*.
 Henry Percy, *Earl of Northumberland*.
 Anne, *Duke of Montmorency, a Frenchman*.
 Philip Chabot, *Earl of Charny, a Frenchman*.
 JAMES, *King of Scotland*.
 Henry Clifford, *Earl of Cumberland*.
 Thomas Cromwell, *Earl of Essex*.
 John Ruffel, *Earl of Bedford*.
 Thomas Cheney.
 William Kingfton.
 Thomas Audeley, *Baron of Walden, Chancellor of England*.
 Anthony Brown.
 Edward Seymour, *Duke of Somerset*.
 Henry Howard, *Earl of Surrey*.
 John Gage.
 Anthony Wingfield.
 John Sutton, *Duke of Northumberland*.
 William Paulet, *Marquis of Winchester*.
 William Parr, *Marquis of Northampton*.
 John Wallop.
 Henry Fitz-Alan, *Earl of Arundel*.
 Anthony de S. Leger.
 Francis Talbot, *Earl of Shrewsbury*.
 Thomas Wriothesley, *Earl of Southampton*.
 EDWARD VI. *King of England, tenth Chief of the Order*.
 1547

KNIGHTS.

Henry Grey, *Duke of Suffolk*.
 Edward Stanley, *Earl of Derby*.
 Thomas *Baron Seymour*.
 William Paget, *Baron of Beaudefart*.
 Francis Hastings, *Earl of Huntingdon*.
 George Brook, *Baron of Cobham*.
 Thomas West, *Baron Delaware*.
 William Herbert, *Earl of Pembroke*.
 HENRY II. *King of France*.
 Edward Finet, *Earl of Lincoln*.
 Thomas Darcy, *Baron Chiche*.
 Henry Nevil, *Earl of Westmoreland*.
 Andrew Dudley.
 MARY, *Queen of England, eleventh Chief of the Order*.
 1553

KNIGHTS.

PHILIP II. *King of Spain*.
 Henry Ratcliff, *Earl of Sussex*.
 EMANUEL PHILIBERT, *Duke of Savoy*.
 William *Baron Howard*.
 Anthony Brown, *Viscount Montacute*.
 Edward, *Baron Hastings*.
 Thomas Ratcliff, *Earl of Sussex*.
 William Grey, *Baron Wilton*.
 Robert, *Lord of Rochester*.
 ELIZABETH, *Queen of England, twelfth Chief of the Order*.
 1558

KNIGHTS.

Thomas Howard, *Duke of Norfolk*.
 Henry Manners, *Earl of Rutland*.
 Robert Dudley, *Earl of Leicester*.
 Adolphus, *Duke of Holstein*.
 George Talbot, *Earl of Shrewsbury*.
 Henry Carey, *Baron Hunsdon*.
 Henry Percy, *Earl of Northumberland*.
 Ambrose Dudley, *Earl of Warwick*.
 CHARLES IX. *King of France*.
 Francis Ruffel, *Earl of Bedford*.
 Henry Sidney.
 MAXIMILIAN II. *Emperor*.
 Henry Hastings, *Earl of Huntingdon*.
 William Somerset, *Earl of Worcester*.

6

1602

Francis, *D. of Montmorency, a Frenchman*.
 Walter Devereux, *Earl of Essex*.
 William Cecil, *Baron of Wilton*.
 Edmond Bridges, *Baron of Chandos*.
 Henry Stanley, *Earl of Derby*.
 Henry Herbert, *Earl of Pembroke*.
 HENRY III. *King of France*.
 Charles Howard, *Earl of Nottingham*.
 RODOLPHUS, *Emperor*.
 FREDERICK II. *King of Denmark*.
 JOHN CASIMIR, *Count Palatine of the Rhine, Duke of Bavaria*.
 Edward Manners, *Earl of Rutland*.
 William Brook, *Baron of Cobham*.
 Henry Scroop, *Baron of Bolton*.
 Robert Devereux, *Earl of Essex*.
 Thomas Butler, *Earl of Ormond*.
 Christopher Hatton, *Chancellor of England*.
 Henry Ratcliff, *Earl of Sussex*.
 Thomas Sackville, *Earl of Dorset*.
 HENRY IV. *King of France*.
 JAMES VI. *King of Scotland*.
 Gilbert Talbot, *Earl of Shrewsbury*.
 George Clifford, *Earl of Cumberland*.
 Henry Percy, *Earl of Northumberland*.
 Edward Somerset, *Earl of Worcester*.
 Thomas, *Baron of Burgh*.
 Edward Sheffield, *Earl of Mulgrave*.
 Francis Knolles.
 FREDERICK, *Duke of Wittemberg*.
 Thomas Howard, *Earl of Suffolk*.
 George Carey, *Baron of Hunsdon*.
 Charles Blount, *Earl of Devonshire*.
 Henry Lea.
 Robert Ratcliff, *Earl of Sussex*.
 Henry Brook, *Baron of Cobham*.
 Thomas Scroop, *Baron of Bolton*.
 William Stanley, *Earl of Derby*.
 Thomas Cecil, *Baron Burleigh*.
 JAMES I. *King of Great Britain, thirteenth Chief of the Order*.
 23

KNIGHTS.

HENRY of England, *Prince of Wales*.
 CHRISTIAN IV. *King of Denmark*.
 Louis Stuart, *Duke of Richmond*.
 Henry Wriothesley, *Earl of Southampton*.
 John Erskin, *Earl of Mar*.
 William Herbert, *Earl of Pembroke*.
 ULRIC, *Duke of Holstein*.
 Henry Howard, *Earl of Northampton*.
 Robert Cecil, *Earl of Salisbury*.
 Thomas Howard, *Viscount Bindon*.
 George Hume, *Earl of Dunbar*.
 Philip Herbert, *Earl of Montgomery*.
 Charles of England, *Prince of Wales, afterwards King*.
 Thomas Howard, *Earl of Norfolk*.
 Robert Carr, *Earl of Somerset*.
 FREDERICK CASIMIR, *Count Palatine of the Rhine, Elector, and King of Bohemia*.
 MAURICE of NASSAU, *Prince of Orange*.
 Thomas Ereskin, *Viscount Fenton*.
 William Knolles, *Earl of Banbury*.
 George Villiers, *Duke of Buckingham*.
 Robert Sidney, *Earl of Leicester*.
 George Hamilton, *Earl of Cambridge*.
 Edme Stuart, *Duke of Lenox*.
 Christian, *Duke of Brunswick*.
 William Cecil, *Earl of Salisbury*.
 James Hay, *Earl of Carlisle*.
 Edward Sackville, *Earl of Dorset*.
 Henry Rich, *Earl of Holland*.
 Thomas Howard, *Earl of Berkshire*.
 CHARLES I. *King of Great Britain, fourteenth Chief of the Order*.
 1625

KNIGHTS.

CLAUDIUS of LORRAIN, *Duke of Chevreuse, a Frenchman*.
 GUSTAVUS ADOLPHUS, *called the GREAT, King of Sweden*.
 HENRY FREDERICK of Nassau, *Prince of Orange*.
 24

Theophilus

Theophilus Howard, *Earl of Suffolk*.
 William Compton, *Earl of Northampton*.
 Richard Weston, *Earl of Portland*.
 Robert Bertie, *Earl of Lindsey*.
 William Cecil, *Earl of Exeter*.
 John Marquis of Hamilton, *Earl of Cambridge*.

CHARLES LOUIS, *Count Palatine of the Rhine, Elector*.

James Stuart, *Duke of Lenox*.

Henry Danvers, *Earl of Danby*.

William Douglas, *Earl of Morton*.

Algernon Percy, *Earl of Northumberland*.

CHARLES of England, *Prince of Wales, afterwards King*.

Thomas Wentworth, *Earl of Strafford*.

JAMES of England, *Duke of York, afterwards King*.

RUPERT, *Count Palatine of the Rhine, Duke of Bavaria*.

WILLIAM of Nassau, *Prince of Orange*.

BERNARD DE FOIX DE LA VALETTE, *Duke of Epemon, a Frenchman*.

CHARLES II. *King of Great Britain, fifteenth Chief of the Order*.

KNIGHTS.

MAURICE, *Count Palatine of the Rhine, Duke of Bavaria*.

James Butler, *Duke of Ormond*.

EDWARD, *Count Palatine of the Rhine, Duke of Bavaria*.

George Villiers, *Duke of Buckingham*.

William Duke of Hamilton.

Thomas Wriothesly, *Earl of Southampton*.

William Cavendish, *Duke of Newcastle*.

James Graham, *Marquis of Montrose*.

James Stanley, *Earl of Derby*.

George Digby, *Earl of Bristol*.

HENRY of England, *Duke of Gloucester*.

HENRY CHARLES de la Trimouille, *Prince of Tarent, a Frenchman*.

WILLIAM HENRY of Nassau, *Prince of Orange, afterwards King of England*.

FREDERICK WILLIAM, *Electors of Brandenburg*.

John Gaspard Ferdinand, *Earl of Marfin, a Frenchman*.

GEORGE MONK, *Duke of Albemarle*.

Edward Montague, *Earl of Sandwich*.

William Seymour, *Duke of Somerset*.

Aubrey de Vere, *Earl of Oxford*.

Charles Stuart, *Duke of Richmond and Lenox*.

Montague Bertie, *Earl of Lindsey*.

Edward Montague, *Earl of Manchester*.

William Wentworth, *Earl of Strafford*.

CHRISTIAN, *Prince of Denmark*.

James Scot, *Duke of Monmouth*.

JAMES of England, *Duke of Cambridge*.

CHARLES XI. *King of Sweden*.

JOHN GEORGE, *Duke of Saxony, Elector*.

Christopher Monk, *Duke of Albemarle*.

John Maitland, *Duke of Lauderdale*.

Henry Somerset, *Marquis of Worcester*.

Henry Jermin, *Earl of St. Alban*.

William Russell, *Earl of Bedford*.

Henry Bennet, *Earl of Arlington*.

Thomas Butler, *Earl of Ossory*.

Charles Fitz Roy, *Duke of Southampton*.

John Sheffield, *Earl Mulgrave*.

Henry Cavendish, *Duke of Newcastle*.

Thomas Osborn, *Earl of Danby*.

Henry Fitz Roy, *Duke of Grafton*.

James Cecil, *Earl of Salisbury*.

CHARLES, *Count Palatine of the Rhine, Elector*.

Charles Lenox Fitz Roy, *Duke of Richmond*.

— *Duke of Hamilton*.

— *Duke of Richmond*.

GEORGE *Prince of Denmark*.

Charles Seymour, *Duke of Somerset*.

George Fitz Roy, *Duke of Northumberland*.

1685 JAMES II. *King of England, sixteenth Chief of the Order*.

KNIGHTS.

Henry Howard, *Duke of Norfolk*.

Henry Mordaunt, *Earl of Peterborough*.

Henry Hyde, *Earl of Rochester*.

Louis de Duras, *Earl of Feversham, a Frenchman*.

Robert Spencer, *Earl of Sunderland*.

James Butler, *Duke of Ormond*.

James Fitz James, *Duke of Berwick, Marshal of France, also Knight of the Holy Ghost, in France, and of the Golden Fleece in Spain*.

Antonin Numpar de Caumont, *Duke of Lauzun, a Frenchman*.

James —

William Herbert, *Duke of Powis*.

Drumont *Earl of Melfort*.

1688 WILLIAM III. *King of Great-Britain, seventeenth Chief of the Order*.

KNIGHTS.

Frederick *Duke of Schomberg*.

William Cavendish, *Duke of Devonshire*.

FREDERICK, *Marquis of Brandenburg, Elector*.

GEORGE WILLIAM, *Duke of Brunswick Zell*.

JOHN GEORGE, *Duke of Saxony, Elector*.

Charles Sackville, *Earl of Dorset, and Middlesex*.

Charles Talbot, *Duke of Shrewsbury*.

WILLIAM of Denmark, *Duke of Gloucester*.

William Bentinck, *Earl of Portland*.

John Cavendish, *Duke of Newcastle*.

Thomas Herbert, *Earl of Pembroke, and Montgomery*.

Arnold Joost Van Keppel, *Earl of Albemarle*.

James Douglas, *Duke of Queensbury*.

GEORGE LOUIS, *Duke of Brunswick-Hanover, Elector, and afterwards King*.

1702 ANNE, *Queen of Great-Britain, eighteenth Chief of the Order*.

KNIGHTS.

N. *Duke of Bedford*.

JOHN CHURCHILL, *Duke of Marlborough, Prince of the Empire*.

N. Maynard, *Duke of Schomberg*.

F. — Godolphin.

GEORGE AUGUSTUS of Brunswick, *Prince Electoral of Hanover*.

The *Duke of Kent*.

— *of Beaufort*.

The *Earl of Peterborough*.

— *of Strafford*.

— *of Oxford*.

— *of Paulet*.

1714 GEORGE LOUIS, *King of Great-Britain, nineteenth Chief of the Order*.

KNIGHTS.

The *Prince of Wales*.

The *Duke of York*.

The *Prince Frederick, at present Prince of Wales*.

The *Duke of Cleves and Southampton*.

— *of Bucks and Normanby*.

— *of Richmond*.

— *of Somerset*.

— *of Shrewsbury*.

The *Earl of Pembroke and Montgomery*.

— *of Albemarle*.

The *Duke of Marlborough*.

— *of Schomberg and Leominster*.

— *of Argyle*.

— *of Kent*.

The *Earl of Powlet*.

— *of Oxford*.

— *of Strafford*.

— *of Peterborough and Monmouth*.

1727	The Duke of Bolton.
	— of Rutland.
1727	The Earl of Dorset and Middlesex, &c.
	GEORGE AUGUSTUS II. King of Great-Britain, twentieth Chief of the Order.
	KNIGHTS.
	FREDERICK Prince of Wales.
	WILLIAM Duke of Cumberland.
	The Prince of Orange.
	The Prince of Hesse.
	The Duke of SAXE-GOTHA.
	— of Somerset.
	— of Argyle.
	— of Montague.
	— of Newcastle.
	— of Bolton.
	— of Grafton.
	— of Rutland.
	— of Dorset.
	— of Richmond.
	— of Devonshire.
	— of St. Alban.
	— of Marlborough.
	— of Portland.
	— of Kingston.
	The Earl of Chesterfield.
	— of Orford, late Sir Rt. Walpole.
	— of Burlington.
	— of Essex, &c.
	Note, That as we have already observed,
	there are five Officers of this noble Order;
	and who are at present,
	Dr. Benjamin Hoadley, Bishop of Winchester,
	Prelate.
	Dr. Thomas Sherlock, Bishop of Salisbury,
	Chancellor.
	The Dean of Windsor, Register.
	John Anstis, Esq; Garter Principal King at
	Arms.
	Sir Charles Dalton, Knt. Usher of the Black
	Rod, Deputy.

Note also, That the Number of *Knights of the Garter* has not been augmented ever since its first Institution; having been always fixed to twenty-six, the Sovereign and Chief of the Order included. Queen *Elizabeth* made, in her Reign, twenty-three Knights, among whom were three Kings of *France*, two Emperors, and a King of *Denmark*. Mr. *Assmole* had the Order of the March of a Procession of those Knights engrav'd, which was made on St. *George's* Day, at the Beginning of the last Century, where that Princess is represented with the Habit, and the great Collar of the Order.

Note besides, That antiently there were two other Orders in *England*, which have been long since extinct, viz. the Orders of the *Round Table* and of the *St. Sepulchre*.

The Order of the *ROUND TABLE* was instituted, as pretended, in 516; by *Arthur* King of *England*. It is said, that that Prince having entirely defeated the *Saxons* in several Battles, reduced under his Empire, *Scotland*, *Ireland*, and the neighbouring Islands, ravaged the greatest Part of the Principality of *Wales*, instituted at his Return from those Expeditions, an Order of Knighthood. It is what I find in the first Histories of the Kings of *England*, though they be full of Fables, and some Authors have attributed those Exploits to a *Roman* Captain, called *Lucius*.

That *English* Prince wanting to reward the signal Services of twenty-five of his most valiant Warriors, honoured them with this Order; and to shew that he had the same Esteem for them all, he caused to be made in the Year 516, a *Round Table*, at which there was no Distinction of upper and lower End, pretending thereby to prevent all Occasion of Dispute between them, about the Rank. They met every Holy Day, and eat at that Table with their Shield on their Back; and it was the Figure of the Table, and the Use they made of it, which made them be called *Knights of the Round Table*. — It is pretended, that this Table is seen yet, in

the Castle of *Winchester*, with the Names of the first Knights engraved upon it; though *William Camden* does not believe this Order so antient. He says likewise, that the Custom of eating at a *Round Table*, which was long before among the *French*, came from the great Lords and Generals of Armies, who thereby wanted to avoid all Disputes with Regard to Rank and Precedency, when they eat together in the Field. He pretends, that it is hence that the *Knights of the Round Table* have by Degrees drawn their Origin. But neither *Camden*, nor any other Authors, mention that those Knights had either a particular Habit, or any other Mark of Distinction. It is only said, that they were engaged by their Vow to maintain the Catholick Religion, and defend it against its Enemies. But by the Institution of the Order of the *Garter*, and the Changes happened in the Religion of the Kingdom of *England*, that Order of Knighthood falling by Degrees, was at last entirely extinct.

Father *Honoré*, of *St. Mary*, pretended, that there has never been such an Order of Knighthood; and that the *Round Table* was only a Kind of Rejoicing, and Feast of Arms, very much like the *Justs* or *Tournaments*, at the End whereof, the Knights who had fought came to sup with him, who gave the Feast, where they all sat at a *Round Table*. He confirms his Sentiment by what *Matthew Paris* says in his History of *England*, under the Year 1252, where he not only mentions the Exercises of the *Round Table*, so famous in those Days, but distinguishes, likewise, those military Feasts from *Justs* and *Tournaments*; for these, says he, were made in Troops; and those were singular Combats, the proper Arm whereof was the *Launce*. This Historian speaks of a solemn Feast of the *Round Table*, which was celebrated in 1252, near the Abbey of *Walden*, during the Octave of the Feast of the Nativity of the blessed Virgin. Therefore there is a great Likelihood, that the Authors who speak of the *Round Table*, have made an Order of a simple military Exercise.

The Order of the *St. SEPULCHRE*, in *England*, was instituted in 1174 or 1177, by *Henry II.* That Prince being arrived in the *Holy Land*, saw with Admiration, the Watch which the Christians made round the *St. Sepulchre*, and all the other Customs observed there. At his Return into *England*, full of Zeal, he formed the Resolution of instituting an Order of Knights for the Guard of that holy Place.

Therefore in the Year 1174, or 1177, he made that Institution, and gave to the Knights of that Order a Cross for their Badge. Some believe that it was a Patriarchal Cross, fleuron'd at the Extremities. Among the Habits of the Ceremony of the *English*, is found a Knight of the *St. Sepulchre*, represented with a black Mantle, and a white Cassock with a Cross, which grows big at the End, and is, notwithstanding, terminated a little into a Point.

All those who wanted to be admitted into this Order, were obliged to pass into the *Holy Land*, and spend two Years there, in the Guard of the *St. Sepulchre*; being obliged to live afterwards according to the Institutes observed there. *Henry* took Care they should be provided with considerable Revenues, and with Commanderies. Pope *Alexander III.* confirmed their Order under the Rule of *St. Basil*.

In their Banners, they had on one Side, the Cross of the Order, and on the other, the Arms of *France* and *England*. But the Change of Religion which happened in the Kingdom, having abolish'd this Order, it was reunited to that of *Malta*.

Note, That the Kingdom of *Scotland* being contiguous to that of *England*, and both making at present but one and the same Kingdom, under the same Sovereign, I'll give an Account in this Place of the Orders established in *Scotland*, and pass afterwards into *Spain*.

The Order of the *THISTLE*, and of the *RUE*, in *Scotland*, was instituted, according to some Authors, in the Year of Christ 810, by *Hungus* King of *Scotland*.

Menneus relates, that *Hungus* King of *Scotland*, or Marshal of the Armies of *Achais*, being ready to engage against *Athelstan*, King of the *Anglo-Saxons*, in a pitched Battle, he saw a luminous Cross, in the Form of that on

on which *St. Andrew* had suffer'd Martyrdom. That Vision seeming to promise him good Success, he went courageously to attack his Enemy, defeated his Army, and gained a compleat Victory, so that *Atbelstan* was killed in the Field, which has retained his Name to this Day. *Hungus* had that red Cross put in his Standards, and bore by his Officers on their Breast; which has been followed ever since by the other Kings of Scotland.

The Histories of *Edinburgh* say, that it was two Kings opposed to one another, about the Year 1452; during the Minority of *James II.* but without having any Certainty of it.

Most Authors believe, that the Origin of this Order, which consists but of 12 Knights, comes from the Design the Institutor thereof had to do Honour to the 12 Apostles.

The Badge given by *Achaius*, was a Gold Collar of Flowers of Thistle, and because the Branches and Leaves thereof are armed with Points, which prick instead of bending, and wound those who touch them, this Legend was added to it, *Nemo me impunè lacescit*. There was another Legend, besides, which was, *Pour ma defense*. At the Collar hung a Gold Medal, on which was seen *St. Andrew* holding a Cross. There were also Rules and Laws prescribed to the Knights for the Defence of the Catholick Religion.

The Arms of the Kingdom, as well as those of the Knights, are Or, with a Lion Gules, dented Azure, environ'd with a double Orle Flower-de-lis'd, and Counter-Flower-de-lis'd of the same; which shews the antient Alliance of *Charlemagne* with *Hungus* King of Scotland, when they joined their Forces together. And *Charles* gave him, besides, a Crown of four Flowers-de-luce, with two Crosses between.

Other Authors attribute this to *Charles VII.* King of France, because of the Succours the King of Scotland gave him in his Necessity, as wanting to acknowledge thereby the good Will of the *Scotch*.

This Badge which the Knights wore every Day, was a Gold Medal hanging at a green Ribband, on which was a Thistle, with the same Legend, *Nemo me impunè lacescit*.

The Order, as well as the following, was abolished by Degrees in Scotland, under Queen *Mary*, and by the Change of Religion; but *James II.* King of Great-Britain, restored it the 29th of May 1687, as being a Title of Honour for the Kingdom of Scotland; and created Knights in the Castle of *Windfor*, eight of the principal Lords of his Court, intending in the general Assembly of the Order, to compleat the whole Number of twelve.

There was another Order of Knighthood, which was particular to the Kings of Scotland, as well as the preceding one, and this was called of the *Rue*. Their Collar, in which were interwoven the Arms of their Kings, was of two Branches of *Rue*, with a Quantity of Leaves; and the Image of *St. Andrew* hanging underneath.

The Time of the Institution of this Order is very uncertain, though some Authors attribute it likewise, to *Achaius*; but we find no Proofs thereof more antient than a Picture of *James V.* King of Scotland, which has a Collar of *Rue*, with the Image of *St. Andrew* hanging to it; and the Histories mention, that he honoured the great Men of his Kingdom with a Mark of the Dignity of Knighthood, where hung the same Image; which Mark could not be other than *Rue*, since his own Picture is found enriched with it.

The King had the Feasts of this Order celebrated with much Magnificence, and appointed particular Days for it, where he took Pleasure to be present, with the Ornaments of the Order, and to appear there above the rest; which make some Authors think that he was the Institutor, notwithstanding which there is much Appearance, that he was only the Restorator thereof; it even appears, that it was in View to preserve the Memory of this Order, that the Arms and Collar thereof were engraven on the Gate of the Palace of *Litchwen*, where they are seen yet.

There was on one Side of their Standard a *St. Andrew's* Cross, and on the other the Arms of Scotland. Their

Habits of Ceremonies were magnificent, such as the Lords wear in the Parliament-House. They had on their left Shoulder a Gold Circle, in which was a Gold Cross, and in the Middle a Gold Crown, with Flowers-de-luce, on a Field Azure, the whole border'd with Gold.

Note, That here follows the Chronological Succession of the Grand Masters of the two preceding Orders. The first Column contains the Number of Grand Masters, the second the Years of Christ, the third their respective Names, &c. the fourth their Years of Mastership.

CHRONOLOGICAL SUCCESSION of the Grand Masters of the Orders of the Thistle, and of the Rue, in Scotland.

1	809	ACHAIUS Son of <i>Ethfin</i> , or according to others <i>Erfin</i> , King of Scotland, Founder, and first Grand Master of the royal Order of the Thistle.	
2	819	CONGALLE III. Nephew of <i>Eugenius VIII.</i>	10
3	824	DUNGALLE, Son of <i>Solvastus</i> .	5
4	830	ALPIN, Son of <i>Achaius</i> .	6
5	834	CLENETTE II. Son of <i>Alpin</i> .	4
6	855	DONALDUS V. <i>Clenette's</i> Brother.	25
7	860	CONSTANTINE II. <i>Clenette's</i> Son.	5
8	874	ETHORLPIEDE, Brother of <i>Constantine II.</i>	14
9	876	DONALDUS VI. Son of <i>Constantine II.</i>	12
10	903	CONSTANTINE III. Son of <i>Ethorlapiede</i> .	27
11	943	MALCOLM, Son of <i>Donaldus VI.</i>	40
12	959	INDULPHUS, Son of <i>Constantine III.</i>	16
13	968	DULPHUS, Son of <i>Malcolm</i> .	9
14	973	CULLENUS, Son of <i>Indulphus</i> .	5
15	978	CLENETTE III. Son of <i>Malcolm</i> .	5
16	1000	CONSTANTINE IV. called the Bald, Son of <i>Cullene</i> .	22
17	1002	GREINE, Nephew of <i>Malcolm</i> .	2
18		MALCOLM II. Son of <i>Clenette III.</i>	8
19	1040	DONALDUS VII. Nephew of <i>Malcolm</i> , by his Daughter <i>Beatrix</i> .	30
20	1046	MACCHABEUS, a Tyrant, another Nephew of <i>Malcolm</i> , by his Daughter <i>Egoase</i> .	16
21	1061	MALCOLM III. Son of <i>Donaldus VII.</i>	15
22	1097	DONALDUS VIII. Son of <i>Macchabeus</i> .	36
23	1098	DONCHAN, natural Son of <i>Malcolm III.</i>	1
24	1098	DONALDUS IX.	9M
25	1101	EDGAR, Son of <i>Malcolm III.</i>	3
26	1109	ALEXANDER, another Son of <i>Malcolm III.</i>	8
27	1125	DAVID IV. another Son of <i>Malcolm III.</i>	16
28	1153	MALCOLM IV. <i>David's</i> Nephew, by his Son <i>Henry</i> , who died before his Father.	28
29	1165	WILLIAM, Brother of <i>Malcolm IV.</i>	12
30	1214	ALEXANDER II. Son of <i>William</i> .	69
31	1249	ALEXANDER III. Son of <i>Alexander II.</i> who dying without Issue, Scotland was governed by elective Kings, till <i>St. Edward</i> was chosen.	35
32	1285	JOHN BALIOL, a Descendant, by his Mother, from King <i>David</i> .	36
33	1309	ROBERT, a Descendant from the same <i>David</i> by the Males.	23
34	1332	DAVID II. Son of <i>Robert</i> , yet a Child, who died without Heir.	23
35	1373	ROBERT II. Nephew of <i>Alan Stuart</i> .	41
36	1392	JOHN ROBERT, Son of <i>Robert II.</i>	19
37	1406	JAMES I. Son of <i>John Robert</i> , killed in a Conspiracy.	14
38	1458	JAMES II. Son of <i>James I.</i> killed by Accident.	31
39	1462	JAMES III. Son of <i>James II.</i> killed in a Conspiracy.	25
40	1488	JAMES IV. Son of <i>James III.</i> killed in War.	26
41	1532	JAMES V. Son of <i>James IV.</i>	45

42	1543	MARY STUART, Daughter of <i>James V.</i> who was yet but eight Years of Age, under the Tuition of <i>James</i> , natural Brother of <i>James V.</i> she was imprisoned in <i>Scotland</i> and <i>England</i> , and afterwards beheaded by <i>Q. Elizabeth's</i> Order.	
43	1587	JAMES VI. Son of <i>Mary Stuart</i> , and of <i>Henry Stuart</i> , Earl of <i>Levinie</i> , and Duke of <i>Rothsay</i> , who was ten Years Viceroy of <i>Scotland</i> , under Queen <i>Elizabeth</i> , whom he succeeded in the Kingdom of <i>England</i> , and under whom was made the Union of the three Kingdoms of <i>England</i> , <i>Scotland</i> and <i>Ireland</i> , under the Name of <i>Great Britain</i> .	44
44		CHARLES I. Son of <i>James VI.</i> beheaded.	48
45	1661	CHARLES II. Son of <i>Charles I.</i> restored to the Throne.	24
46	1686	JAMES II. Brother of <i>Charles II.</i>	3

Note, That it was *James II.* King of *Great Britain*, who restored the Order of the *Thistle*, abolished by the Change of Religion in *Scotland*. That Prince in 1687 made in the Castle of *Windsor*, some Knights of this Order, viz. the Earl of *Murray*, the Earl of *Melfort*, Secretary of State, the Earl of *Senafort*, the Earl of *Dumbarton*, the Earl of *Belk*, Great Chancellor of *Scotland*, the Duke of *Gordon*, and the Earl of *Arran*. The first four received the Badge of the Order from the King's Hand, who exempted them from the ancient Ceremonies, practised at the Reception of the Knights. The others were only named to be received afterwards with Solemnity. And the King reserved to himself the Nomination of the others at another Time, to make up the whole Number of twelve. As the Church of *St. Andrew* at *Edinburgh*, where the Knights assembled antiently, had been destroy'd, during the Troubles of Religion, he appointed for the Place of their Assemblies, the royal Chapel of Holy-Rood-House in *Scotland*. But the Changes happening in that Kingdom after that Prince had retreated into *France*, abolished again the Order of the *Thistle*. Which under *William III.* Reign, subsisted only in the Persons whom King *James* had made Knights, and who followed him to *St. Germain en Laye*; where King *Louis XIV.* through that Greatness of Soul, so peculiar to him, and that noble and generous Compassion he has always had for unfortunate Princes, gave him a royal Sanctuary. But the late King *George I.* and his Son, and Successor, his present Majesty *George II.* have again revived this noble Order, by making several Knights thereof; but with no other Ceremony than that of giving them the Badge. There were lately eleven of those Knights, viz.

1. The Duke of *Hamilton*.
2. The Duke of *Buccleugh*.
3. The Marquis of *Lothian*.
4. The Earl of *Stair*.
5. The Duke of *Atbol*.
6. The Earl of *Portmore*.
7. The Earl of *Berkley*.
8. The Earl of *Murray*.
9. The Earl of *Tankerville*.
10. The Earl of *Morton*.
11. The Earl of *Bute*.

Note, That from *Scotland* I'll pass into *Spain*, where I'll find the Orders of *St. Jago de la Spada*, or *St. James*, of *Calatrava*, already mentioned, of *Alicantara*, of the *Golden Fleece*, &c.

The Order of *St. JAMES*, or *St. Jago de la Spada*, is not one of the least considerable in *Spain*; but Authors disagree among themselves on the Institution thereof. Some attribute it to *Ramire* King of *Leon*, who ascended the Throne in the Year 843, and believe that the Cause of that Institution was the Battle fought in 844, by that King, against *Zibderam* King of *Cordoua*; over whom he gained a compleat Victory. They even assure, that *Ramire* saw *St. James* before the Battle, mounted on a

white Horse, carrying a Flag with a red Cross, who promised him the Victory over that incredible Multitude of Infidels. That afterwards to celebrate and eternise the Memory of that miraculous Succour, he ordered his Warriors to wear that same Cross, and instituted that Order, engaging at the same Time his Subjects to oblige themselves by Vow, to pay annually for each Acre of their arable Land, or of Vineyard, a Measure of Wheat, or a Bottle of Wine, as an Offering to the Church of *Compostella*, where the Body of that Apostle repotes.

Other Chronologists make *Ferdinand I.* King of *Castille*, Institutor of that Society.

Most of the *Spanish* Authors, and among them those of the Chronicle of that Order, attribute the Reformation and Institution thereof to *Alphonfus IX.* who reigned in *Castille* from the Year 1158 to the Year 1214, or to *Ferdinand II.* who reigned in the Kingdom of *Leon* from the Year 1157, to the Year 1188.

But this is, according to the best Authors, the Occasion of the Institution of this Order.—The Monks of *St. Eloy*, in the Kingdom of *Gallicia*, to relieve the Pilgrims who went to visit the Relicts of *St. James* at *Compostella*, built several Hospitals for their Reception. Thirteen Gentlemen excited by the Zeal and Charity of the Monks of *St. Eloy*, did build a new Hospital, and offered to guard the Passes, and to defend the Pilgrims against the Insults of the *Moors*. Those Monks and those Gentlemen united into a Body about the Year 1170; the Prior of those preserved the Jurisdiction over all that concerned the Spiritual of the Order; and these had a Grand Master to command them. The Knights and the Monks lived in common, and made Vows of Obedience, Chastity and Poverty; but afterwards *Alexander III.* permitted the Knights to marry.

Peter Ferdinand of *Fuente Encalato*, their first Grand Master, obtained a Bull from the same Pope, in which was prescribed the Manner of Life of those Knights, and which contained several other Institutions, Laws, and Directions of the Order. It obliged them likewise to guard the common Passes of that Hospital, to defend the Empire against the Invasions of the *Moors*, and to live with Purity in Marriage.

But as Religion is of a great Succour to unite a Society, the Grand Master was of Opinion to prescribe to his Knights the Rule of *St. Augustin*, and to unite them with the Monks of the Convent of *St. Eloy*. There with a common Consent, the Knights took for Badge a Cross of red Cloth, in Form of a Sabre, sewed on the fore Part of their Habit, which was of white Cloth. The Image of *St. James* was joined to the Sabre, and was accompanied with a Shell.

The most considerable Dignity among those Knights, is that of the thirteen, called *las Trezes*, who chuse their Grand Masters, and give their Advice in all the Affairs concerning the Order. They precede all the other Commanders, and in the general Assemblies wear a black Mantle, and a presbiteral Cap.

After them comes the *Prior*, who is intrusted with the Conduct of the Order when the Grand Master dies, and takes Care to convoke the Thirteen for a new Election.

The third Dignity of the Order is that of *Grand Commander*, which has been divided into two Branches, viz. the *Grand Commander* of *Castille*, and the *Grand Commander* of *Leon*; and as the Order had a Lieutenant in the Kingdom of *Arragon*, that Dignity was changed afterwards into that of *Grand Commander* of *Montauban*.

The two principal Houses are, *Ucles* in *Castille*, and the Hospital of *St. Mark* of *Leon*.

The Knights wear in their Banners, a red Cross with five Shells, whereby they are distinguished from the Order of *Calatrava*. At present on one Side of their Standard is the Cross of the Order in the Form of a Sword; and on the other the Arms of the Kingdom of *Gallicia*, surmounted with a Cross; the Hilt of their Sword is also adorned with Shells.

With regard to the Commanderies, they are to the Number of 84, three whereof are the grand Commanderies of *Castille*, of *Leon*, and of *Montauban* in the Kingdom of *Arragon*. Those 84 Commanderies have 230,000 Ducats of Revenue, besides 200 Priories, Cures, and other simple Benefices, which can be given, with the

the Pope's Dispensation, to Persons who are not of the Order.

This Order is divided into four Provinces, which are, *Castille*, *Leon*, *Old Castille*, and *Arragon*; where the King, as Administrator, and the general Chapter send Visitors. These Visitors are always Knights, and are accompanied with some Chaplains: Their Power extends not only over the Knights, but likewise over those who possess Benefices in Places which belong to the Order.

To be received as a Knight, one must make Proof of Nobility of four Races, both on the Father and Mother's Side: He must also prove, that his Ancestors were neither *Jews*, *Saracens*, nor Hereticks; and that they have not been punished as such by the Tribunal of the Inquisition.

The King appoints some body to give the Habit to him who is to be received. The Novices are obliged to serve on the Gallies during six Months, and to remain a Month in a Monastery to learn the Rule, of which they are notwithstanding easily exempted for a Sum of Money; which Exemptions are granted by the King and the Order.

The Knights make at present but only the Vows of Poverty, Obedience, and conjugal Chastity; to which they add a fourth, *viz.* of defending the immaculate Conception of the blessed Virgin *Mary*.

In 1522, the Emperor *Charles V.* as King of *Castille* and *Leon*, obtained from the Popes *Leo X.* and *Adrian VI.* the Direction of the whole Order for him, and for his Successors Kings of *Spain*; so that the Dignity of Grand Master was annexed to the Crown. Ever since that Time the Order of *St. James*, as well as all the other Orders of Knighthood in *Spain*, have been governed by the King as Grand Master General.

The Habits of Ceremony of the Knights consists, as already observed, in a white Mantle, with a red Cross on the Breast, with this Difference, that the Knights of *Spain* wear it in form of a Sword flowerdelized at the Hilt, and that of the *Portuguese* is not in form of a Sword; but is likewise flowerdelized at Bottom. They had formerly a Commandery in the City of *Etampes* in *France*.

When a Knight dies, the Commander of the nearest Commandery is obliged, besides the usual Prayers, to feed the Poor for forty Days.

The Order of *ST. JULIAN DEL PEYRERO*, afterwards of *Alcantara*, was instituted (as pretended) in the Year of Christ 1117, by two Brothers, called *Suarez* and *Ganez*, who, by the Advice of a Hermite, built a Fortrefs on the Frontiers of *Castille*, in the Diocess of *Ciudad Rodrigo*, to oppose the *Moors*, and gave it the Name of *St. Julian del Peyrero*. *Manriques* says, that they put Knights in it to guard it; and that in the Year 1158 *Odo*, Archbishop of *Salamanca*, who was of the Order of *Citeaux*, prescribed them a Rule of Life. But *Francis Radezo*, or of *Radez*, says, that the Origin of this Order is unknown; and that what's certain in it is, that in the Year 1176 there were Brothers at *St. Julian del Peyrero*, as it appears by a Privilege granted them the same Year by King *Ferdinand*.

But however, this Order was confirmed as a military Religion by Pope *Alexander III.* in 1177, at the Request of *Gomez*, who had only the Title of Prior; and he permitted him to receive Chaplains, forbidding all those who entered this Order from going out of it, without the Prior's Leave.

There is no Mention made, that those Knights had any other Marks of Distinction but a red Girdle. But afterwards *Gomez* began to take upon him the Title of *Grand Master del Peyrero*, and is thus stiled in the Bull of Pope *Lucius III.* of the Year 1183, whereby that Pope gives the Knights the Rule of *St. Benedict*, who after they had obtained those Privileges, went to make War against the *Moors*.

In 1411, in a general Chapter, and with the Pope's Consent, the Habit of the Order was changed into a great Mantle of white Cloth, and the Girdle into a green Cross flowerdelized at the End, and applied on the Left Side of the Mantle. A Gold Cross enamelled, which they wore on the Breast; and they were put on the same Footing they are seen at this Day. They have with their secular Habit a Capuche, a Sword, and a small

Cross enamelled at their Breast; and another such of Silk on the Left Side of their Mantle.

At last the Direction of this Order, as well as of the others which are in *Spain*, was put, as already observed, by some political Views into the King's Hands. *Ferdinand* and *Isabella* his Spouse, having earnestly solicited at the Court of *Rome* for that Effect, obtained from *Innocent VIII.* that after the Grand Master's Death, they should govern it: Which was confirmed besides by *Alexander VI.* Afterwards the King negotiated with *Zuniga*, then Grand Master, to oblige him to resign his Post; and *Zuniga*, who thought he could not refuse his Sovereign, resigned it in fact into the Hands of the Bishop of *Palenza*, in the Year 1454, reserving notwithstanding the Revenues to himself.

That Order possesses 44 Commanderies, which together bring yearly 48114 Ducats of Revenue.

The Order of the GOLDEN FLEECE, was instituted by *Philip* the good Duke of *Burgundy*, at *Bruges*, the Day he married *Elizabeth* Daughter of *John I.* King of *Portugal*, which was the 10th of *January* 1429, making himself the Chief and Grand Master thereof, and giving his Knights a Gold Collar, composed of some Figures of Steel to strike Fire withal, whence sallied out some Sparkles of Fire; the whole environed with rich Jewels, the *Golden Fleece* hanging underneath the Collar.

Some have imagined, that in instituting this Order, that Prince had made Allusion to *Gideon's* Fleece, the History whereof is represented in the antient Tapestries of *Philip*. Others, that he had in View the History of *Jason*, because the *Golden Fleece* has a greater Report to this than to that of *Gideon*, and represents very well the Fertility of the Country *Philip* was Master of.

Others pretend, that he instituted this Order in Imitation of that of the Garter, in Consideration of a Lady he loved passionately. But it is more likely, what *Schoonebeck* says, that he instituted it in View of going to make War against the *Turks* in *Syria*, and for the Propagation of the Catholick Faith, his having that Enterprize much at Heart, as well as all the Nobility of the Country. Which the Vow he made at *Lille* during a great Solemnity, where the Adventures of *Jason* were represented Witnesses.

The first Chapter of the Order of the *Golden Fleece*, was assembled at *Lille* in 1430, where were created the first Knights to the Number of 24. And in 1431, where *Philip* had the Statutes of the Order digested into 66 Articles, in which his Successors have made afterwards several Alterations.

Charles the Institutor's Son, and last Duke of *Burgundy*, in the Chapter he held at *Valenciennes* in 1473, ordered that the Mantles and Chaperons of the Knights should be henceforward of Crimson Velvet, lined with white Satin; and under those Mantles they should wear likewise Robes of the same Stuff and Colour. He ordered besides, that the Officers of the Order, *viz.* the Chancellor, Treasurer, Register, and the King at Arms, should wear likewise Mantles, Robes, and Chaperons of Crimson Velvet; and that the Difference between that Vestment and that of the Knights, should be that the Mantle of the Knights was to be embroider'd round with Gold Steels, Flints, and Fleeces; and that of the Officers all plain. He obliged them also to wear the third Day of the Solemnity of the Chapter, when they were to assist at the Office of the blessed Virgin, a Robe of white Damask, with a Chaperon of Crimson Velvet. He engaged the Sovereigns of the Order to furnish them only with the Mantles of Crimson Velvet, and ordered that the Knights should buy the black Robes and Chaperons for the second Day, and white Robes for the third.

They must be all of a noble Extraction, and not engaged in any other Order, except Emperors, Kings, and other sovereign Princes. They were obliged to wear every Day the Collar in publick, except when on a Journey; for then they could wear the *Golden Fleece* fastened at a Ribband; they could neither make it bigger, nor adorn it with Jewels, much less sell it. The Grand Master could undertake nothing of Importance without the unanimous Consent of all the Knights. If some of them had received an Injury, it reflected on the whole Body, and they look'd upon it as done to every one of them in particular; they were even obliged to join together,

gether to be revenged of it; and when any of the Brethren had the Misfortune of being made Prisoner of War, they were obliged to ransom him: All those who were infected with Herefy, or committed some bad Action, or were justly reproached with Cowardice, were expelled from the Society.

The most antient of the *Order* has the Precedency, the Prince excepted, who is always the first in Rank. A Cloister was built in the ducal Church of *Dijon*, to keep there Knights who should chance to be reduced to Poverty.—When a Knight dies, they meet either in the House of the Deceased, or in a general Chapter, and there the Chancellor makes them swear that they'll proceed with Equity, and in Conscience, to a new Election. Afterwards the Registerer gathers all the small Notes, where are written the Names of those to whom the Votes are given, and he that has a Majority of them is made Knight. If he be a Foreigner the *Golden Fleece* is sent him; but if he be of the Country, he must come himself to receive that Honour from the Prince's Hands; and the Knights at their Death, give Order that the Collar should be return'd to the Prince.

This *Order* has obtained several great Privileges from the Popes and the Kings of *Spain*. *Charles the Bold*, *Maximilian I.* and *Philip II.* granted them the Precedency before all Sorts of Persons, except the Princes of the Blood of crowned Heads. They are free from all Tributes, and *Philip IV.* permitted them to be covered, like the Grandees of the Kingdom, and to have Entrance into all the Apartments of the Palace, even in the King's own Chamber.

Charles Duke of Burgundy having been killed before *Nancy* in *Lorraine*, while he besieged that Town, left but one only Daughter called *Mary*, who inherited his Dominions; she had married *Maximilian of Austria*, afterwards Emperor; and of that Marriage was born *Philip of Austria*, who having married *Jane*, Daughter of the Catholick King and Queen, *Ferdinand* and *Isabella*, united thereby the Dominions of the Dukes of *Burgundy* to the House of *Spain*; and ever since the Kings of *Spain* have always conferred the *Order* of the *Golden Fleece*.

Philip I. King of *Spain*, held in 1500, at *Bruxelles*, a Chapter of the *Order*, where he exempted the Knights from paying at their Reception 40 Gold Crowns, as order'd by the Article 62 of the Statutes. *Charles I.* his Son, afterwards Emperor, under the Name of *Charles V.* made, likewise, several Changes and Declarations on the Statutes, in the Chapter held at *Ghent* in the Year 1516. Among others he increased the Number of the Knights from 24 and 30, as far as to 51, the Chief and Sovereign included; and as they were obliged to wear always the Grand Collar of the *Order*, and it should appear, which was troublesome, he order'd that it should be wore for the future, on *Chrismass*, *Easter*, the Feast of the *Pentecost*, at the Feast of St. *Andrew*, Patron of the *Order*, at the Obsequies of Knights, in the ordinary and extraordinary Assemblies, and in the other Ceremonies, marked by his Ordinance, and that at other Days, the Knights should only wear a *Golden Fleece*, fasten'd to a Gold Tape, or a Silk Ribband.

Fortune having not favour'd that Emperor, towards the latter End of his Reign, as it had done at first, made him think of retiring from the World; therefore, being at *Bruxelles*, in 1557; he resigned his Dominions in *Germany* to his Brother *Ferdinand*, and the *Spanish* Monarchy to *Philip II.* his Son. But as the Grand Mastership of the *Order* of the *Golden Fleece*, belonged to *Spain*, he made, likewise, his Son Grand Master of that *Order*.

This new King of *Spain* made likewise some Changes in the Statutes, in the Chapter held at *Ghent*, in the Year 1559; he order'd that the black Mantles and Chaperons, which till then had been but of Cloth, should be henceforwards of black Velvet, and given to the Knights and Officers by the Sovereign. And as the *Order* had been instituted for the Propagation of the Faith; he order'd, according to the Statutes, that no body suspected of Heresy should be received in it; and obliged the Knights before they proceeded to the Election of a new one, to

swear that they should elect no Heretick, or suspected of Heresy.

The Knights were antiently elected by the Plurality of the Votes, in the Chapters, and their Number was fixed to fifty-one, by the Emperor *Charles V.* But *Philip II.* wanting that the Creation of those Knights should depend entirely on him, and on the Sovereigns of the *Order*, he obtained in the Year 1572, from Pope *Gregory XIII.* a Brief, which granted him the Power to confer that *Order* when he should think fit, and to whom he pleased, without the Consent of the Knights.

Pope *Clement VIII.* granted the same Thing to *Philip III.* in the Year 1596, and at present the Number of the Knights is not limited.

The Kings of *Spain* have sent the Collar of the *Order of the Golden Fleece* to a great Number of Sovereigns; for without mentioning all the Emperors who have succeeded *Charles V.* till now, *Francis I.* *Francis II.* and *Charles IX.* Kings of *France*; *Ed. IV.* *Hen. VII.* and *Hen. VIII.* Kings of *England*, of *Scotland*, of *Bohemia*, of *Hungary*, of *Poland*, of *Naples*, of *Sicily*, of *Portugal*, of *Denmark*, of *Sweden*, and a great Number of other sovereign Princes of *Germany* and *Italy*, have took it as an Honour to be of that *Order*; which engages me to give here, besides the *Chronology of the Succession of the Grand Masters and sovereign Chiefs thereof*, that of all the *Knights*, who are come to our Knowledge to this present Time: The first Column contains the Years of Christ, the second the Names of the Grand Masters, &c. and the third the Years of their Mastership. Therefore,

CHRONOLOGICAL SUCCESSION of the Grand Masters and Sovereign Chiefs of the Order of the Golden Fleece, in Spain.

1429	PHILIP, called the Good, Duke of Burgundy, &c. Institutor, first Chief, and Sovereign of the Order.	33
	K N I G H T S.	
	William de Vienne.	
	Regnier Pot.	
	John de Boulais.	
	Roland de Utkercke.	
	Anthony de Vergy.	
	David de Brimeu.	
	Hugh de Lannoy.	
	John de la Clyte.	
	Anthony de Thoulonjon.	
	Peter de Luxembourg.	
	John de la Trimouille, a Frenchman.	
	Guillebert de Lannoy.	
	John de Luxembourg.	
	John de Villers.	
	Anthony de Croy.	
	Florimond de Brimeu.	
	Robert de Mamines.	
	James de Brimeu.	
	Baudouin de Lannoy, called the Stoterer.	
	Peter de Beaufroimont.	
	Philip de Ternant.	
	John de Croy.	
	John de Crequy.	
	John de Neufchatel.	
	Frederick, called Valeran, Earl of Meurs.	
	Simon de la Leign.	
	Andrew de Thoulonjon.	
	John de Meleun.	
	James de Crevecoeur.	
	John de Vergy.	
	Guy de Pontailier.	
	Baudot de Noyelles.	
	John Bastard of Luxembourg.	
	Charles of Burgundy.	
	Roprecht of Vernembourg.	
	Thibaut Lord of Neufchatel, &c.	
	Charles Duke of Orleans.	
	John Duke of Brittany.	
	John Duke of Alençon.	
	Matthew de Foix.	
	ALPHONSUS V. King of Arragon.	
	Francis de Borlele.	

Renaud de Brederode.
Henry de Borſele.
John *Lord of Fontaine, on the River Somme.*
Drieu de Humier.
JOHN I. *Duke of Cleves.*
John de Guevara.
Pedro de Cordoua.
John de Lannoy.
James de Lalain.
John de Neufchatel.
John of Burgundy.
Anthony *Bastard of Burgundy, Count of Roche, in the Ardennes, &c.*

Adolphus of Cleves.
John of Coymbre.
JOHN II. *King of Arragon.*
Adolphus *the Younger, Duke of Guelderland, &c.*

Thibaut of Neufchatel.

Philip Pot.

Louis of Bruges.

Guy of Roze, &c.

1468 CHARLES, *called the Bold, Duke of Burgundy, &c. second Chief, and Sovereign of the Order.*

KNIGHTS.

EDWARD IV. *King of England.*

Louis of Chalon.

John of Damas.

James of Bourbon.

James of Luxembourg.

PHILIP *Duke of Savoy, &c.*

Philip of Crevecoeur.

Claude of Montaigu.

FERNANDEZ, *King of Arragon, &c.*

Ferdinand, *King of Naples, &c.*

John of Rubempré.

Philip de Croy.

John of Luxembourg.

Guy de Brimeau.

Engelbert, *Earl of Nassau.*

1478 MAXIMILIAN, *Duke of Austria, &c. third Chief and Sovereign of the Order.*

KNIGHTS.

William d'Egmont.

Wolfart de Borſele.

Joffe de Lalain.

James de Luxembourg.

Philip of Burgundy.

Peter of Luxembourg.

James of Savoy.

Bertremy of Licktenstein.

Claude of Thouloujon.

John de Ligne.

Peter de Hennin.

Baudouin de Lannoy.

William de la Baume.

John de Berges.

Martin de Polheim.

Philip of Austria, &c.

1519 PHILIP I. *King of Castille, &c. fourth Chief and Sovereign of the Order.*

KNIGHTS.

FREDERICK of Austria.

HENRY VII. *King of England.*

ALBERT *Duke of Saxony.*

Henry of Wittehem.

Peter de Lannoy.

Everard of Wirtemberg.

Claude of Neufchatel.

John I. *Count of Egmont.*

Christopher Prince.

John of Cruninghe.

Charles de Croy.

William de Croy.

Charles de Meleun.

James of Luxembourg.

Wolfgang de Polheim.

Iftel Frederick of Zollern.

Cornelius de Berghes.

Philip of Burgundy.

Michael de Croy.

VOL. II.

John of Luxembourg.

Charles of Austria.

HENRY VIII. *King of England.*

Paul of Liecktenstein.

Charles Count of Lalain.

Wolfgang of Furſtemberg.

John Manuel of Belmonté, &c.

Floris d'Egmont.

James de Leornes.

Henry of Nassau.

Ferri de Croy.

Philibert de Vere.

1520 CHARLES, *King of Castille, afterwards Emperor, Vth of the Name, fifth Chief and Sovereign of the Order.*

KNIGHTS.

FRANCIS I. *King of France.*

FERDINAND I. *Emperor of the Romans.*

FREDERICK, *Count Palatine, &c.*

JOHN of Brandebourg, *Vth of the Name.*

Guy de la Baume.

Hoier of Mansfeldt.

Laurentius de Gorevod.

Philip de Croy.

James de Gavre.

Anthony de Croy.

Anthony de Lalain.

Charles de Lannoy.

Adolphus of Burgundy.

Philibert of Chalon.

Felix of Werdenbergh.

EMANUEL, *King of Portugal.*

LOUIS, *King of Hungary.*

Michael of Wolkenstein.

Maximilian of Hornes.

William of Ribaupierre.

James II. *Baron of Trazegnies, &c.*

John de Waffenaer.

Maximilian of Berghes.

Francis de Miluen.

John *Earl of Egmont, &c.*

Fradriquez of Toledo.

Diego Lopez de Pacheco.

Diego Hurtado de Mendoca.

Inigo de Velasco.

Alvaro de Zuniga.

Antonio Manriques de Lara.

Fernandez Remontfolck.

Peter Anthony Sanſeverino.

Fadriques Henriquez de Cabrera.

Alvaro Perez Oſorio.

CHRISTIAN II. *King of Denmark.*

SIGISMOND I. *King of Poland.*

James of Luxembourg.

Adrian de Croy.

JAMES III. *King of Portugal.*

JAMES V. *King of Scotland.*

Fernandez d'Arragon.

Pedro Hernandez de Velasco.

PHILIP, *Duke of Bavaria, called the Warrior.*

GEORGE, *Duke of Saxony.*

Bertrand de la Cueva.

Andrew Doria.

Philip of Austria.

Renaud de Brederode.

Ferrante Gonzaga.

Nicholas Count of Salms.

Claudius de la Baume.

Anthony de Berghes.

John de Hennin.

Charles second, *Earl of Lalain.*

Louis of Flanders.

George Schenck.

Philip de Lannoy.

Philip de Lannoy, *Lord of Molembais, &c.*

Alphonso d'Avalos Aquino.

Francisco de Zuniga.

Maximilian d'Egmont.

Renatus de Chalon.

MAXIMILIAN, *Emperor of the Romans.*

Inigo Lopez de Mendoza, &c.

8 Y

Fernandez

Hernandez Alvares of Toledo.
 Cosme of Medicis.
 ALBERT, *Duke of Bavaria*.
 EMANUEL PHILIBERT, *Duke of Savoy, &c.*
 OCTAVIO FARNESE.
 Manrique de Lara.
 Frederick, *Count of Furstemberg*.
 Philip de Lannoy.
 Joachim de Rye.
 Pontus de Lalain.
 Lamoral, *Count of Egmont*.
 Claudius de Vergy.
 James de Ligne.
 Philip de Lalain.
 Maximilian of Burgundy.
 Peter Ernest, *Count of Mansfelt*.
 John de Ligne.
 Peter de Verchin.
 John de Lannoy.
 Pedro Fernandez de Cordoua, &c.
 PHILIP II. *King of Castille, &c. sixth*
 Chief, and Sovereign of the Order.
 KNIGHTS.
 HENRY the Younger, *Duke of Brunswick, &c.*
 FERDINAND, *Archduke of Austria*.
 Philip de Croy.
 Gonçale Fernandez de Cordoua.
 Charles of Austria.
 Louis Henriquez de Cabrera.
 Alonso of Arragon.
 Charles of Berlaymont.
 Philip de Stavele.
 Charles de Brimeu.
 Philip de Montmorency, a Frenchman.
 John de Berges.
 William of Nassau.
 John of Montmorency, a Frenchman.
 John Count of Oostfriseland, &c.
 Vladissas, *Baron of Bernseyn*.
 Ferdinand Francis d'Avalos d'Aquino.
 Anthony Maria Doria.
 Sforça, *Count of Santa Fiora, &c.*
 FRANCIS II. *King of France*.
 Guido Baldo de Montfeltro de la Rouere.
 Mark Anthony Colonna.
 Philip of Montmorency, a Frenchman.
 Baudouin de Lannoy.
 William de Croy.
 Florent de Montmorency, a Frenchman.
 Philip, *Count of Ligne*.
 Charles of Lannoy.
 Anthony de Lalain.
 Joachim *Baron of Neuhaus*.
 CHARLES IX. *King of France*.
 John of Austria.
 Erich *Duke of Brunswick*.
 RODOLPHUS II. *Emperor of the Romans*.
 JOHN *Duke of Bragança*.
 Anthony Pérez de Gusman, and Bueno.
 Philip of Austria.
 CHARLES EMANUEL, *Duke of Savoy*.
 Louis Henriquez de Cabrera.
 Louis de la Cerda.
 CHARLES, *Archduke of Austria*.
 WILLIAM, *Count Palatine of the Rhine*.
 Francisco de Medicis.
 Alexander Farnese.
 Francisco Maria Feltrio de la Roüere.
 Vespasian Gonzaga Colonna.
 Don Carlos d'Arragon.
 Diego Fernandez de Cordoua.
 Horatio Caëtano.
 Vincent Gonzaga.
 Inigo Lopez de Mendoza.
 John Fernandez Pacheco de Acugna.
 MATTHIAS, *Emperor of the Romans*.
 FERDINAND, *Emperor of the Romans*.
 Sigismond Batori.
 Pedro de Medicis.
 William Ursin de Rosenberg.
 Leonard de Harrach.

Horatio de Lannoy.
 Marcus de Rye.
 Maximilian, *Count of Oostfriseland, &c.*
 Charles of Ligne.
 Florent de Berlaymont.
 Philip d'Egmont.
 Emanuel Philibert de Lalain.
 Robert de Melun, a Frenchman.
 Alonso Felice d'Avalos.
 Francis de Vergy.
 Francisco Santapau.
 John d'Aysburg.
 1598 PHILIP III. *King of Castille, &c. seventh*
 Chief, and Sovereign of the Order.
 KNIGHTS.
 ALBERT, *Archduke of Austria*.
 Louis Henriquez de Cabrera.
 Ferrante Gonzaga.
 John de la Cerda.
 Anthony Alvarez de Toledo.
 Charles Philip de Croy.
 Charles Philip de Croy, *Marquis d'Havré*.
 Philip de Croy.
 Philip William of Nassau.
 Lamoral, *Count and Prince of Ligne*.
 Charles d'Egmont.
 Charles de Vergy.
 Pedro Caëtano.
 SIGISMOND III. *King of Poland*.
 Ranucio Farnese.
 Diego Henriquez de Gusman.
 MAXIMILIAN, *Count Palatine of the Rhine*.
 Hermand Count de Berg, &c.
 Don Carlos d'Arragon.
 Ambrose Spinola.
 CÆSAR D'ESTE.
 ALEXANDER PICO.
 Camillo Caracciolo.
 Matheo de Capaca.
 Marçio Colonna.
 Inigo d'Avalos d'Aquino.
 Virgino Ursini.
 Louis Caraffa de Marra.
 Andrea Mattheo Aquaviva.
 Fabricio of Braciforte.
 Anthony of Moncada and Arragon.
 John Andrew Doria.
 Pedro Telles Giron.
 John of Arragon.
 Alonzo Diego Lopez of Zuniga, and Sotomayor.
 Francisco Colonna.
 Rodrigo Ponce of Leon.
 Francisco Gonzaga.
 Frederico Landi.
 GEORGE LOUIS, *Landgrave of Leuchtembergh*.
 Paul Sixtus Trauthson.
 Philip of Austria.
 Charles of Longueval, a Frenchman.
 Frederick, *Count of Bergh*.
 Charles Emanuel of Gorrevod.
 Anthony de Lalain.
 John de Croy.
 Manuel Alonzo Perez de Gusmand.
 Claudis de Vergy.
 WOLFGANG WILLIAM, *Count Palatine of the Rhine*.
 WLADISLUS SIGISMOND, *King of Poland and Sweden*.
 PHILIBERT d'Este.
 Paulo Sangro.
 Philip d'Arshot.
 Charles Alexander de Croy.
 Cristopher de Ryez, de la Palu.
 Wratissas, *Count of Furstemberg, &c.*
 John of Oostfriseland, &c.
 John Orderick, *Prince of Eggemberg*.
 Sdenco Adalberto Poppel.
 John George, *Prince of Hohenzollern*.
 1621 PHILIP IV. *King of Castille, eighth*
 Chief, and Sovereign of the Order.
 KNIGHTS.

KNIGHTS.

Francisco Diego Lopez de Zenuga, *and*
Sotomayor.
Charles of Lalain.
Francis Thomas Doyseley.
Louis of Velasco.
William of Melun.
Charles, *Duke of Troppan, &c.*
Leonard Elfrid, *Count of Meggaw.*
Charles of Austria.
Francis Christopher Kevenhuller.
Philip of Rubempré.
Alexander of Bournonville.
Alexander, *Prince of Chimay.*
HONORATO GRIMALDI II. *Prince of Monaco.*
Paul Savello.
Fabricio Carafa.
Francisco Marino Caracciolo.
FERDINAND ERNEST, *Emperor of the Romans.*
LEOPOLD, *Archduke of Austria.*
Albert Wenceslas Eusebe.
John, *Count of Nassau.*
Alonzo Fernandez de Cordoua, *&c.*
George Louis, *Count of Schwartzemberg.*
Tiberio Vincenzo.
Maximilian, *Count of St. Aldegonde.*
John of Montmorency, *a Frenchman.*
Maximilian II. of Hennin, *Count of Bossu.*
Tiberio Carafa.
Rambauld, *Count of Collalto.*
John James, *Count of Bronkhast.*
Ernest, *Count of Isenberg.*
Octavio Visconti.
Louis of Arragon.
Albert de Ligne.
Otho Henry Fuger.
Charles of Harath.
Nicolas, *Count of Hesterhazi.*
Philip Spinola.
Godfrey-Henry, *Count of Papenheim.*
Adam, *Count of Waldstein.*
John Baptista de Capoua.
Paul de Sangro.
Hector Ravachier.
Claude de Lannoy.
BALTHASAR CHARLES, DOMINICK of
Austria, *Prince of Spain.*
FRANCIS D'ESTE.
JOHN CASIMIR, *King of Poland.*
Sifrid Christopher, *Baron of Preuner.*
WILLIAM, *Marquis of Baden.*
Francis Maria Caraffa.
Charles Tuco.
Balthasar Philip, *of Gand.*
William, *Count of Salviati.*
Wenceslas Eusebe Poppel.
Antony Udalrick, *Prince of Eggemberg.*
Henry Schlich.
Octavio Piccolomini.
Francisco, *Marquis of Alcaretto.*
FERDINAND CHARLES, *Archduke of Austria.*
Philip Francis, *Duke of Arcemberg.*
Sigismund Louis Elfred.
Eugenius of Hennin.
Philip Francis Charles, *of Croy.*
Claudius Lamoral.
Philip de Croy.
Eustachius de Croy.
George Adam Borzita.
John Louis, *Count of Nassau.*
John Alphonfus Pimentel.
Nicolas Maria de Gusman.
Diego Lopez Pacheco.
FERDINAND, *King of Hungary.*
Paul Palfi.
John Wichard.
Sigismund Sfondrati.
Charles Albert.
John Adolphus, *Count of Schwartzemberg.*

Diego of Arragon.
Louis William, *of Moncada.*
PHILIP WILLIAM, *Count Palatin of the Rhine.*
John Francis Thrautson.
Marc-Antony Colonna.
Francisco Filomarino.
John Maximilian, *Count of Lamberg.*
LEOPOLD IGNATIUS, *Emperor of the Romans.*
Louis Ignatius Fernandez de Cordoua.
Manuel Lopez de Zuniga.
Bernard Ignatius Barzita.
Maximilian, *Count of Waldvein.*
John Christopher, *Count of Puechaim.*
Hannibal, *Marquis of Gonzagua.*
CHARLES D'ESTE.
Nicolas Ludovisio.
John Ferdinand, *Count of Pozzia.*
Philip Emanuel de Croy.
Julius Savelli.
Fabricio Pignatello.
Francis Caetano.
Francis Desiratus, *Prince of Nassau.*
John Baptist Borghefe.
Francis, *Count of Vesseleny.*
Francis Eusebius, *Count of Pettin.*
George Louis, *Count of Sinzendorff.*
John of Rothal.
SIGISMOND FRANCIS, *Archduke of Austria.*
Nicolas Esdrin.
Walter of Lessie.
1667 CHARLES II. *King of Castille, ninth Chief and Sovereign of the Order.*

KNIGHTS.

Francis Albert, *Count of Harrach.*
Philip Hippolite Charles Spinola.
Bruay, *Baron D'Andle.*
Philip Caetano.
Theodore Trivulce.
Charles, *Baron of Batteville.*
Raymond, *Count of Montecuculi.*
Manuel Zarmento.
MICHAEL KARIBUT WIESNOWISKI, *King of Poland.*
Charles of Baufremont.
John Francis de la Cerda.
Pedro of Portugal.
Diego of Arragon.
David Ungnard.
John Hartwich.
Philip, *Count of Egmont.*
Ferdinand Joseph de Croy.
Laurentius Onuphre Colonna.
Fabricio Caraffa.
Matheo Barberini.
John Baptist Ludovisio.
Theobaldo, *Marquis of Visconti.*
Alphonfus d'Avalos.
The Count of Diedrichtein.
Alexander, *Prince of Bournonville.*
John of Velasco.
Albert, *Count of Zinzendorf.*
Charles of Lorraine.
John Hubert.
Leopold Ignatius, *Count of Konigsfeg.*
Charles Ferdinand, *Count of Walstein.*
ALEXANDER, *Prince of Parma.*
Ernest Ferdinand de Croy.
Antonio of Toledo.
Pedro Nunez.
Fabricius d'Arragon.
Antonio, *Count of Trotto.*
Eugene, *of Montmorency, a Frenchman.*
John Charles de Batteville.
Otho Henry d'Alcaretto.
CHARLES II. *Duke of Lorraine and Bar.*
Charles, *Count of Boromeo.*
Cesar, *Marquis of Visconti.*
Charles of Arragon.
Charles Eugene of Arcemberg.
JOACHIM ERNEST, *Duke of Holstein.*

Fabricio of Arragon.
 Conrad Balthazard, *Count of Starenbergh*.
 ——— Caraffa, *Duke of Matalone*.
 Sigismond, *Count of Diedrichtein*.
 Paul, *Count of Hefterhazi*.
 Oétave de Legne.
 ——— Prince de Pietra Persia.
 Ernest Rutger, *Count of Starenbergh*.
 Henry de Melun.
 ——— Carafa, *Prince of Belveder*.
 Henry Louis, *Prince of Ligne*.
 Philip Charles Francis d'Arcot.
 Henry, *Count of Mansfelt*.
 JOSEPH, *Archduke of Austria, King of Hungary*.
 Francis Lopez Pacheco d'Acuna.
 James Gomez Sarmiento.
 ——— of Guevara.
 ——— of Cordoua.
 ——— of Barberini.
 Eugene Louis of Bergh.
 Louis, *Count of Egmont*.
 Eugene Alexander, *Prince de la Tour Taxis*.
 Ferdinand Gaston Lamoral de Croy.
 Philip de Hennin.
 FRANCIS EUGENE, *Prince of Savoy*.
 Gothlieo, *Count of Windisgratz*.
 ——— *Count of Weisenwolf*.
 Henry, *Count of Staremberg*.
 ——— *Count of Rosenberg*.
 Frederick, *Prince of Schwartzzenbergh*.
 ——— *Count Colobrat*.
 Francis Ulderick, *Count of Kinsky*.
 ——— *Count of Sorgor*.
 ——— *Count of Kaunitz*.
 Antonio, *Count Carafa*.

1700

PHILIP of France, *Vth of the Name, the present King of Spain, tenth Chief, and Sovereign of the Order*.

KNIGHTS.

Louis, *Duke of Burgundy*.
 Charles, *Duke of Berry*.
 Philip, *Duke of Orleans*.
 ALBERT, *Prince Electoral of Bavaria*.
 Louis Al. of Bourbon, *Count of Toulouze*.
 Adr. Maur. *Duke of Noailles*.
 Andrew d'Avalos, *Prince of Montefarchio*.
 John Jer. Aquaviva, of Arragon.
 Louis Joseph, *Duke of Vendome*.
 D. Hel. Tserclaes, *Count of Tilly*.
 Louis Fr. d'Harcourt.
 N. Marquis de Lede.
 Louis Fr. *Duke of Boufflers*.
 N. Count d'Autel.
 N. de la Cueva, *Duke d'Albuquerque*.
 James, *Duke of Berwick*.
 N. Marquis de Bay.
 N. Prince Pio.
 N. Marquis de Crevecœur.
 N. Marquis de Ceva Grimaldi.
 N. Marquis de Listenois.
 N. Duke d'Altri.
 Marquis de Beaufremont.
 N. Count d'Estare.

Note, That there were several other Orders in Spain, which are, at present, either extinct, or entirely disregarded, as those of the *Lys*, and of *St. Saviour*, in Arragon, &c.

The Order of ST. SAVIOUR, in Arragon, was instituted by Alphonfus I. in the Year 1118. That Prince wanting to reward the Merit and Courage of the French and Spanish Lords, who had helped him to expel the Moors from Sarragossa, he instituted at Montreal a Society of Knights chosen from among them, whom he loaded with Presents; and for a Mark of their Dignity, ordered they should wear, on a white Habit, an Image, or Representation as of God the Father, in a Papal Dress, with a triple Crown.

Afterwards the Order having increased, and been strengthened by the large Revenues given to it, the Knights, after they had fought nineteen Battles against

the Moors, pursued them so warmly, that they expelled them at last entirely from the whole Kingdom of Arragon.—In process of Time the Order was reformed; and instead of the Badge they did wear before, a red Cross was given them.

The Knights made Vows of Chastity, of Obedience to their Superiors, of defending the holy Catholick Church, and to observe the Statutes of the Order. I cannot find any History which mentions their Increase, or their Declension; whence one may easily infer, that in process of Time they were not much regarded, and that the Order was extinct by Degrees; notwithstanding which, the Abbot Giustiniani gives us the Chronology of their Grand Masters, as far as Charles III. inclusive.

The Order of the Lys, or LILLY, was instituted in the City of Medina del Campo, in the Year 1410, by Henry III. of Castile, elected King of Arragon in the same Year. It is pretended, that the Collar of that Order was composed of Vases full of Lillies, interwoven with Griffins; at the End whereof hung a Medal, where was the Image of the blessed Virgin.—This Order was commonly called, in Spain, *de la Yarra*.

The Engagement of those Knights was much like that of all the others, viz. to defend the Catholick Faith, to protect the Widows and Orphans, and to obey their Superiors.

We find no Traces of the Habit of Ceremony of this Order, nor of the Pope's Approbation; and it has been abolished, like a great Number of others, through the Vicissitude of Time.

Note, That from Spain I'll pass into Portugal, where I find several Orders still subsisting in their full Lustre; viz. those of Avis, of St. James, of Montese, of Christ, &c.

The Order of Avis, was instituted in 1147, by Alphonfus Henriquez, King of Portugal, in Gratitude for the seasonable Succours, which Don Ferdinand Monteyro brought then to him, at the famous Siege of Lisbon.

This military Order was instituted under the Protection of the Virgin Mary, and Monteyro was made Grand Master thereof by the King; who gave the Knights the Castle of Mafra, which was under the City, and of which they had render'd themselves Masters during the Siege, because that Expedition caused the Surrender of the Place, and the Defeat of more than 200,000 Moors. In the following Expeditions, they always accompanied the King, and acted always their Part in the most perilous Enterprizes. A Knight of this Order called Gerard, with the Soldiers under his Command, surprised in the Night-time the Centry of the Gate of Evora, cut the Throats of the whole Corps de Guard, and put the whole Garrison to the Sword. The King gave him the Government of that City, and commanded that the Order should be called the Knights of Evora. He also presented Gonfales de Vegas, second Grand Master, with the royal Palace of the City, the old Tower, the Farms and Vineyards which were under the Place; together with the royal Palace he had in the City or Fort of Santar; of the Borough of Syrigio, and of the Fortrefs of Kuluhe, with the Domains depending thereon.

In this City the Knights established their Residence, in the Royal Palace near the Church of St. Michael the Archangel, and lived under the Rule of St. Benedict, and very laudable Institutes; according to which they made Vows of Chastity, Obedience, and to defend the Catholick Religion against the Moors. Antony Brandon, in his Description of Portugal, pretends that in the Year 1164, they obtained a Confirmation of the Apostolical See.

Mean while the Christians extending their Limits more and more, and confining the Moors within narrower ones, it was proposed to the Court of Portugal, to build a good Fortrefs in a Place twelve Miles distant from the Frontiers of the Enemy, called the Castle of Bid, which had been erected by a Moor, and whose natural Situation was very advantageous.—That Castle was given, in the Year 1180, by King Alphonfus to the Knights of Evora. Roderic Mendez de Silva has wrote, that the Grand Master and Knights went to visit the Place, and that having perceived there two Eagles on an Oak, they took it for a good Omen, and therefore called the Place Avis.

Avis, which signifies Bird. They built a Castle upon it, very well fortified, which serv'd them for their own common Habitation, and had other Houses built for the Inhabitants. All those Edifices being perfected in 1184, and the Fortrefs esteem'd impregnable, the Grand Master and the Knights went to live in it. The Liberality of the Kings, which they had well deserved, did not stop there. *Sancho I.* added, besides, to that Gift, the Tower of *Alcanden*, and the Castles of *Algedrin* and *Giramin*, which was confirmed by *Alphonfus II.* third King of *Portugal*. Pope *Innocent III.* confirmed likewise the Statutes of the Order in 1204, and took it under the Protection of the holy See.

It is certain, that at that Time the military Orders in *Spain* did not wear Crosses on their Habits as did those of the *Holy Land*, but were only cloathed in white; of which *Joseph of Michaelis* has given us a Representation, which is much like the antient Habits of the *Romans*, and where the Knight holds in his Hand a Flag charged with a Cross gules. They have been a long while cloathed in that Manner, in the Armies, without being distinguished from other Soldiers, but by a Sack; till, at last, they took a Cloth Cloak, where there was on the left Side a green Cross flowerdelised at the four Extremities, and bordered with a gold Thread. They were also permitted to wear at their Neck a gold Cross of the same Figure, even with black Cloaths out of their Assemblies: They used to join the Knights of *Calatrava*.—*Joseph of Michaelis* was of Opinion, that when *Don Pedro* of *Portugal* gained the memorable Victory of *Alcabaretta*, to which the Knights contributed much, he separated them from the Order of *Calatrava*, as a Kind of Reward; and gave them for Arms a Cross gules, with two Eagles, one before the other. Father *Mendo* relates, that that Cross was given them by *Don Juan* King of *Portugal*, who separated them afterwards from the Order of *Calatrava*; and that they received it from Pope *Boniface IX.* which is the more likely, because that King and Pope were Contemporaries.

In 1580, this Order was submitted to the *Spanish* Domination, together with the whole Kingdom of *Portugal*; but in 1649 they re-entered together, under that of the Kings of *Portugal*.

With regard to the Grand Masters, all we know of them is, that they were Elective as far as the twentieth, and at the Nomination of the general Chapters. We do not know precisely the Time. Afterwards six Princes of the Blood were risen to that eminent Post by apostolical Authority; till King *John III.* appropriated it to himself; whence it has been since inseparably annexed to the Crown.

The Order of *ST. JAMES*, in *Portugal*, is nothing else but a Branch of the same Order in *Spain*: For the Kings of *Castille* and *Portugal* having each their particular Interests, which divided them, the *Portuguese* Knights of *St. James*, were obliged likewise to separate themselves from the *Spanish*.

That Separation was made under *Dennis* of *Portugal*, who carried his Knights along with him against the *Moor*s; and because they were grown very rich, and very powerful in his Kingdom, he judged proper to subtract them from the Obedience of the Grand Masters of *Castille*, and gave them *John Fernandez* for their Grand Master in *Portugal*; after he had obtained Leave so to do, from the Popes *Nicholas IV.* and *Martin V.*

They are cloathed like the *Spanish* Knights of *St. James*, viz. in white; all the Difference is, that they wear a gold Thread along their red Cross: They live, likewise, in the same Manner, and follow the same Institutions.

Ever since their Separation they have always elected their Grand Masters, who first resided at *Alcazar*; but they removed afterwards to *Palmela*, into the Convent of the Religious: They possess sixty Commanderies, which together bring a yearly Revenue of a hundred and twenty thousand Ducats.

At last the Dignity of Grand Master was annexed to the Crown by King *John II.* and in the Year 1580, it passed to the Kings of *Castille*; but in the Year 1640, the Crown of *Portugal* being restored to its Rights, the Knights returned likewise to the Obedience of their

Kings, who ever since have always had the Direction of the Order.

The Order of *CHRIST*, was instituted in 1317, by *Denis* King of *Portugal*, who sent at that Time *Don Juan Lorenzo* in Embassy to *Rome*, for the Approbation of Pope *John XX.* which he obtained by a Bull of the 14th of *March* 1319.

The Badge of the Order is a patriarchal Cross, Gules bordered Or, in the Middle whereof is another white Cross, which they wear round their Neck, and on the Left Side of their Mantle.

The Foundations of that Order were established on the Revenues of the unhappy Templars. The King marked at first their Residence at *Castro Marino*, in the *Algarves*, and afterwards at the Castle of *Thamar* near *Santaren*. In Process of Time they obtained *Castel-Blanco*, *Longrona*, *Almorin*, and several other Places and Fortresses.

Their first Grand Master was *Gilles Martinez*. They made the three solemn Vows of the Rule of *Citeaux*, and could possess nothing in proper. But *Alexander VI.* exempted them of that Rule, and permitted them to marry, and to dispose of their Estates by Testament, on Condition to give a Third of their Revenues to the House of *Thamar*.

In the Year 1432, *Don Edward* obtained from the Pope the Direction of the Order, and the Tithes from all their Revenues. In 1449, Fr. *Don Henry* reformed the Order with the Consent of Pope *Eugenius IV.* *Alphonse V.* gave them the ecclesiastical Revenues which were in his Dominions beyond Sea; and Pope *Callixt III.* confirmed that Donation.

The Grand Master *Emanuel*, who succeeded *John II.* to the Throne of *Portugal*, under the Name of *Emanuel I.* increased much this Order; for after he had conquered several Provinces in the East, with the Assistance of his Knights, he gave them several Commanderies, thirty whereof were for those who lived in *Africa*, for the Defence of the Places they had conquered. The same Prince assembled several general Chapters, to reform divers Abuses which had crept into the Order.

This Order possesses more than 450 Commanderies, which bring above 100,000 *l.* Sterling of Revenue: To which no Body can pretend, unless he has fought three Years against the Infidels. There are among these Knights Commanders, Grand Crosses, Simple Knights, and Priests, who reside in the House of *Thamar*.

There have been twelve Grand Masters of the Order of *Christ*, till the Time of King *John III.* to whom Pope *Adrian VI.* granted the Administration thereof, in the Year 1522; and *Julius III.* in 1550, united for ever the Grand Mastership, and that of the Order of *Avis* to the Crown of *Portugal*.

The Habit of Ceremony of these Knights consists in a large Gown of white Stuff, fastened round the Neck with two white Strings, hanging down to the Ground; and they wear on their Breast the Cross of the Order.

Note, That here follows a Chronological Succession of the Grand Masters of the Order of *Christ*. The first Column contains the Number of Grand Masters, the second the Years of *Christ*, the third their respective Names, &c. the fourth their Years of Mastership.

CHRONOLOGICAL SUCCESSION of the Grand Masters of the Order of *CHRIST*, in *Portugal*.

1	1318	D. GILLES MARTINEZ, buried at our Lady of <i>Thamar</i> .	3
2	1321	D. JOHN LORENZO, Ambassador at <i>Rome</i> for the Confirmation of the Order.	5
3	1326	D. MARTIN GONZALEZ LEITANO.	8
4	1334	D. STEPHEN GONZALEZ LEITANO, <i>Don Martin's</i> Brother.	9
5	1344	D. RODERIC ANEZ, abdicated.	14
6	1356	D. NUNNO RODRIQUEZ, under whom the Order was transferred from <i>Castro Marino</i> to <i>Thamar</i> in 1366.	15
7	1373	D. LOPEZ DIAZ, Nephew of Queen <i>Eleonar</i> , Wife of King <i>D. Ferdinand</i> .	46
8	1419	The Infant <i>Don HENRY</i> , Son of King <i>Don</i>	
		8 Z	

		Don Juan, a great Benefactor to the Order.	
9	1460	The Infant DON FERDINAND, Son of King Don Edward.	46
10	1470	D. DIEGUE, Duke of <i>Visco</i> , the Infant's Son.	10
11	1485	D. EMANUEL, Son of the Infant Don Ferdinand, Duke, afterwards King, a great Benefactor to the Order.	15
12	1522	D. JOHN III. perpetual Administrator, with his Successors, by a Bull of the Pope.	37
13	1557	D. SEBASTIAN, King.	36
14	1578	D. HENRY, Son of King Emanuel, a Cardinal.	21
15	1580	D. PHILIP II. King of Spain and Portugal.	2
16	1598	D. PHILIP III. King of Spain and Portugal.	18
17	1621	D. PHILIP IV. King of Spain and Portugal.	23
18	1640	D. JOHN IV. Duke of Bragança, King of Portugal.	19
19	1656	D. ALPHONSE IV. Son of D. John deposed.	16
20	1667	D. PETER, Alphonse's Brother.	11
21	1707	D. JOHN V. the present King of Portugal, one of the most judicious, and most excellent Princes of the Age.	40

Note, That there was another Order in Portugal, called the Order of the Wing of St. Michael, instituted by King Alphonse, in the Year 1171, in Memory of a signal Victory he gained over Abbarat a Moorish King of Seville, in the Plain of Santarene. He gave the Knights for Badge of their Order a red Cross, in Form of a Sabre, and red Lillies on a white Habit, with this Motto, *Quis ut Deus? Who is like God.* — The Mark they wore on their white Mantle, was a Wing Purple, within a Circle of Gold Rays. These Knights followed the Rule of Citeaux, and vowed to defend the Widows and Orphans, and to defend the Catholick Church. We do not find that their Order had been confirmed by any Pope; but no Body could be admitted into it, without Proofs of Nobility. At last, Time which destroys all Things, has also extinguished this Order.

Note also, That from Portugal I'll pass into Savoy, where I'll find the Orders of St. Maurice, and St. Lazare, and of the Annunciade.

The Order of the ANNUNCIADE was instituted in Savoy, in 1355 or 1362, by Amadeus, called the green Earl. Favin says, that the Occasion of that Institution was a Bracelet wove in Form of Love-Knots, which a Lady, whom Amadeus loved, presented to him; and that, by Reason thereof, the Order was first called the Order of Love-Knots; the Collar being composed of Love-Knots, on which were these four Letters, F. E. R. T. which signified *Frapez, Entrez, Rompez, Tout.*

But Guichenon, who has wrote the History of Savoy, says, that Favin was mistaken; that the Order was called at first, the Order of the Collar, because the Collar was made like that of a Greyhound. That far from Amadeus having the Thought of making an Order on so slight a Cause, as the Bracelet of a Lady, and of putting a Device upon it, subject to so burlesque an Interpretation; he only did it thro' a Motive of a particular Piety and Devotion he had for the blessed Virgin, and to the Order of the Carthusians; of which he wants no other Proof but the Foundation of the Charter-House, of Pierre-Chatel in Burgoy; whereby it is enacted, that there shall be in that House fifteen Carthusians, to say Mass every Day in honour of the blessed Virgin, and for the Salvation of fifteen Knights of his Order.

Others pretend, that the same Amadeus VI. wanting to eternize the Memory of his Grandfather Amadeus IV. who by his Courage and Conduct saved the Island of Rhodes, instituted in 1360, soon after his Marriage, the Military Order of the Annunciade. That the Collar he gave his Knights was composed of Love-Knots, in which

were interwoven these four Letters, F. E. R. T. *Fortitudo Ejus Rhodium Tenuit.* But this Opinion is also contradicted by the Proofs we have, that the Order was not at first consecrated to the blessed Virgin, since there are found Representations of the Collar without Knots, where the four Letters F. E. R. T. are written in Gothic Characters, and that the Knights having took afterwards the blessed Virgin for their Protectress, those four Letters were wrote in Latin Characters.

But however it is certain, that Amadeus VIII. the green Earl's Grandson, first Duke of Savoy, who was elected Pope under the Name of Felix V. at the Council of Basil, consecrated this Order in 1434; and called it *The Order of the Annunciade.* He caused to be put at the End of the Collar an Image of the blessed Virgin, instead of that of St. Maurice, and changed the Love-Knots into Cordeliers. He gave the Collar to Louis of Savoy, Prince of the Moræa; and to Odo of Villars, Lord of Beau; to John de la Beaume, Lord of Valle-Fin and Montrevel; to Humbart, Lord of Villars-Sexil; to Boniface of Chalant, Marshal of Savoy; and to Anthony of Grolée, his Counsellors in ordinary, who all swore to observe the Statutes of the Order digested by that Prince.

Those Statutes order'd, among other Things, that no Body noted of Infamy should be received in the Order. That if a Knight should happen to do something unworthy of an honest Man, the Collar should be taken from him. The Knights were not permitted to enter another Order. They were obliged to serve the Dukes of Savoy, with their Persons and Counsels, to defend the Honour of those who were oppressed; to refer the Decision of all their Differences to him. Each Knight, at his Death, was to leave 100 Livres in the Hands of the Prior, to be employ'd in the Reparations of the Cathedral Church of the Order. While he lived, he was to present the Church with a Chalice, and all the sacerdotal Ornaments, on which he caused his Arms to be embroider'd. When a Knight was dead, all the others were immediately informed of it, and invited to assist at the Service said for him: Each was to bring along with him four Tapers of 10 Pounds Weight, and two Servants. They wore, on that Occasion, a white Habit, like the Carthusians. The Service over, they gave to the Fathers of the Church, as a Present, what they had brought. But afterwards their white Habit was changed into black; and, at the same Time, the Knights were ordered to be nine Days without wearing their Collar, after one of them had been buried. The Standard, Arms, and the whole Armour of the Deceased, is also hung in the Church. Afterwards the Knights assemble for the Election of a new Brother to fill the vacant Place.

In the Year 1518, Charles III. being at Chambery, actuated by a Motive of Zeal and Devotion, consecrated anew the Order of the blessed Virgin, and reformed the Collar; which he composed of two Gold Branches, environed with Love-Knots and fifteen Roses; five enamell'd white, five red, and five white and red, mixed together. The Image of the Annunciation of the blessed Virgin hangs at the Collar by two Knots, called *The Knots of the Love of God*. All this Ornament together is worth 200 Gold Crowns.

The Mantle of Ceremony was of Crimson Silk, reaching to the Ground, and border'd with Gold Love-Knots and Roses, lined with white Armoisin, according to the Statutes; which notwithstanding it seems that that Mantle was only for the Chief of the Order. Emanuel Philibert changed it blue, lined with white Tassetas; and lastly, under Charles Emanuel it was changed into an Amarante Colour, lined with blue, striped with Silver.

The Blazon of the Order is Gules with a Cross Argent, such as Amadeus wore at the Siege of Rhodes.

The new Statutes were sworn by the Duke of Savoy, who declared himself Chief and Sovereign of the Order, and by several other Princes of his House.

Note, That here follows the Chronology of the Grand Masters and Knights of the Order of the Annunciade, according to the Catalogue of Capré. The first Column contains the Years of Christ, the second the Names of the Grand Masters, &c. and the third their Years of Masterhip.

CHRONOLOGICAL SUCCESSION of the Grand Masters,
and Knights of the Order of the Annunciade.

1362 AMADEUS VI. *Earl of Savoy, called the green Earl, Institutor, first Chief, and Sovereign of the Order.*

KNIGHTS.

Amadeus, or Amé, *Earl of Geneva.*
Anthony *Earl of Beaujeu and Dombes.*
Hugh of Chalons, *Baron and Sire of Arlay.*
Aymon of Geneva, *Lord of Authon and Varey.*

John of Vienne, *Earl of Roland, and Admiral of France.*

William Grandson, *Lord of S. Croix.*

William Chalamont, *Lord of Meximieux.*

Roland of Veiffy.

Stephen, *Bastard of La Beaume, Lord of S. Denis in Bugey.*

Gaspard of Montmayeur, &c.

Barle of Forax.

Thennard of Menthon.

Amé of Bonivard.

Richard Musard, *an Englishman.*

1383 AMADEUS VII. *called the Red, second Chief, and Sovereign of the Order.*

KNIGHTS.

Aymon of Chaland, *Lord of Fenis, &c.*

Eudes of Villars, *Lord of Montillier.*

Hyblet of Chaland, *Lord of Chastillon.*

John de Vernay, *Lord of Rochette.*

Humbert of Layrieux.

Thomas of Geneva, *Lord of Lullin.*

1410 AMADEUS VIII. *first Duke of Savoy, elected Pope, in the Council of Basil, under the Name of Felix V. third Chief and Sovereign of the Order.*

KNIGHTS.

Louis of Savoy, *Prince of the Moræa, Uncle of Duke Amadeus VIII.*

Odo of Villars, *Lord of Baux, &c.*

John de la Beaume, *Count of Montrevel.*

Humbert de Villars-Sixel.

Boniface de Chalaud, *Lord of Fenis.*

Anthony de Grolæe.

Girard Ternier.

John de la Chambre.

John de Lugny.

Thomas, *Marquis of Saluce.*

Amé of Savoy, *Prince of Piedmont.*

John Panferot de Serraval.

Geoffroy de Charny.

Louis of Montjoy.

James de Villette.

Gaspard of Montmayeur.

Humbart of Villars.

James of Miolens.

Louis de Savoy, *Earl of Geneva.*

Louis, *Marquis of Saluces.*

Humbert, *Bastard of Savoy.*

Richard of Montchenu.

John of Montluel.

Manfroy of Saluces.

PHILIP of Savoy, *Earl of Geneva.*

1440 LOUIS, *Duke of Savoy, fourth Chief, and Sovereign of the Order.*

KNIGHTS.

AME of Savoy, *Prince of Piedmont.*

James of Savoy, *Earl of Geneva.*

Philip of Levis, *first Earl of Villars.*

Francis de Chaland, *first Earl of that Name.*

William of Menthon.

John of Scyffel.

William of Geneva, *Lord of Lullin.*

Francis de la Palu.

William of Luyrieux.

James de la Beaume.

James de la Chaland.

James of Montmayeur.

Peter de Grolæe.

1466 AMADEUS IX. *called the Saint, fifth Chief and Sovereign of the Order.*

KNIGHTS.

Claudius de Scyffel, *Lord of Aix.*

Louis de Chaland.

Claudius Bourgeois.

Janus of Geneva, *Lord of Lullin.*

21 1472 PHILBERT I. *Duke of Savoy, sixth Chief, and Sovereign of the Order.*

10

1482 CHARLES I. *called the Warrior, Duke of Savoy, seventh Chief, and Sovereign of the Order.*

9

KNIGHTS.

Hugh de la Palu.

Philibert de la Chaland.

1491 CHARLES JOHN AME, *Duke of Savoy, eighth Chief, and Sovereign of the Order.*

6

1497 PHILIP I. *Duke of Savoy, ninth Chief, and Sovereign of the Order.*

1

1498 PHILIBERT II. *called the Fair, Duke of Savoy, tenth Chief, and Sovereign of the Order.*

20

1518 CHARLES III. *Duke of Savoy, eleventh Chief, and Sovereign of the Order.*

50

KNIGHTS.

PHILIP of Savoy, *Earl of Geneva.*

Francis of Luxembourg, *Viscount of Martigues.*

John of Grueres.

Thomas of Valpergue.

Claudius of Savoy, *Lord of Raconis.*

James of Miolans.

Renatus of Chaland.

Honorat Beumaldii, *Baron de Beuil.*

John Philibert de la Palu.

William de Vergy.

Claudius de Stavaye, *Bishop of Belley.*

Francis de la Beaume.

Bartholin de Montbel.

Charles de la Chambre.

Amatus of Geneva, *Lord of Lullin.*

John de la Chambre, *first Marquiss of that Name.*

John de la Palu.

1568 EMANUEL PHILIBERT, *Duke of Savoy, twelfth Chief, and Sovereign of the Order.*

13

KNIGHTS.

CHARLES EMANUEL, *Prince of Piedmont.*

PHILIP of Savoy, *Earl of Raconis.*

Claudius of Savoy, *Earl of Pancallier.*

Andrew Provana, *Lord of Leiny, &c.*

John Francis Coste, *Earl of Avignon.*

John Thomas of Valperque.

Laurent de Gorrevod.

Peter de Maillard.

Gaspard Capois, *Bishop of Alt.*

CHARLES EMANUEL of Savoy, *Prince of Geneva.*

BERNARDIN of Savoy.

Prosper of Geneva.

John Frederick Madruzze.

Philip d'Este *Marquiss of St. Martin.*

Jerom de la Roüere, *Archbishop of Turin.*

DON AME of Savoy.

Frederick Ferrero.

Louis de la Beaume, *Prince of Stienbusc.*

Robert Rover Sainseverin.

Thomas Isnard de Castello.

Besse Ferrero Fiesque.

HONORAT II. GRIMALDY.

Francis Martinenque.

Enæas Pius of Savoy.

1581 CHARLES EMANUEL I. *Duke of Savoy, thirteenth Chief, and Sovereign of the Order.*

KNIGHTS.

CLAUDIUS de Chaland, *Grand Master of Savoy.*

JOHN BAPTIST of Savoy, *Grand Chamberlain.*

John Louis de la Chambre, *Viscount of Maurienne.*

Octavian of St. Vital.

Charles Palavicini.

- Afcanio Bobba, *Grand Chamberlain*.
 Michael Bonelli.
 HENRY of Savoy, *Marquifs of S. Sorlin*.
 Gaspard of Geneva, *Marquifs of Lullin*.
 PHILIP EMANUEL of Savoy, *Prince of Piedmont*.
 Victor Amé of Savoy.
 Charles of Simiane, *Marquifs of Roat*.
 Michael Antony of Saluces.
 Charles Francis Manfroy de Lucerne.
 Guiron de Valperque.
 Francis Ville.
 Hannibal Grimaldii.
 Claudius de Rie.
 Charles Philibert d'Este, *Marquifs of St. Martin*.
 Nicholas of Vattoville, *Marquifs of Versoye*.
 Charles Emanuel de la Chambre.
 Ernest de Molard.
 James Antony de la Tour.
 Peter de la Chambre.
 Louis Grimaldii, *Bifhop of Vence*.
 Francis Philibert Ferrero Fiefque.
 Nicholas S. Martin d'Aglié.
 Philibert Scaglia, *Earl of Verruë, &c.*
 Francis Arconus, *a Milaneſe*.
 Guido de S. George.
 Philibert Milliet.
 Sigifmond d'Este, *Marquifs of S. Martin*.
 Francis Spinola, *High Steward*.
 William Francis Chabo.
 John, *Count of Naſſau, Ambaſſador of Savoy, near the States General of the United Provinces*.
 Anthony de Valperque.
 FRANCIS THOMAS of Savoy, *Prince of Cagnan*.
 James Paillard d'Urfé de Laſcaris.
 Philibert Mercurin Arborio.
 Bernardin Barpaille, *Count de la Baſtie*.
 Peter de Duyn.
 Emanuel Sola, *Ambaſſador at Mantua, and afterwards in France*.
 Coureno Rover, *Lord of the Bed-Chamber*.
 Cleriade of Geneva.
 Francis Damas, *Baron of S. Reran*.
 Guido Ville, *Marquifs of Cillan*.
 Francis de Brichanteau-Nangis, *Marſhal de Camp General*.
 Charles Francis de Valpergue.
 Francis René de Saluces.
 Honorat d'Urfé, *Marquifs of Châteaumont*.
 Louis de la Chambre.
 Albert Bobbe, *Marquifs of Graglio*.
 Bertrand of Scyſſel.
 Auguſtus Manfroy Scaglia.
 Gaspard Parpurat, *Governor of Turin*.
 John Michael Afinar de Ville, *Governor of Turin*.
 1630 VICTOR AME, *Duke of Savoy, fourteenth Chief, and Sovereign of the Order*.
 KNIGHTS.
 John Aureille Arborio.
 Paul Beſſe Ferrez, Fiefque, *Prince of Meſſerum*.
 Philibert Carret.
 JOHN FRANCIS DE SALES, *Bifhop and Prince of Geneva, Canoniz'd*.
 Louis of S. Martin d'Aglié.
 Claudius Hieroniſm de Chabo.
 Paul Emile S. Martin de Parelle.
 Anthony Ponte.
 1638 FRANCIS HYACINTHE, *Duke of Savoy, fifteenth Chief of the Order*.
 KNIGHTS.
 Jaſſe Bens, *Lord of Santena*.
 Amé du Puy, *Marquifs of Vaguere*.
 Aſcagne Boba, *Marquifs of Gray*.
 Jules Rangon, *Marquifs of Mailon Blanche*.
 Alezame Blandrate.
 Michael Anthony de Saluces.

- Arduin Valperque of Rivare.
 Francis Provane of Leiny.
 Hieroniſm of Roſſilon.
 John Dominick Doria.
 Albert, *Bifhop of Geneva, Marquifs of Lullin*.
 1639 CHARLES EMANUEL II. *Duke of Savoy, ſixteenth Chief, and Sovereign of the Order*.
 KNIGHTS.
 John Louis du Mas, de Caſtellane.
 Paul Millet, *Bifhop and Prince of Maurienne*.
 MAURICE of Savoy.
 EMANUEL PHILIBERT AME of Savoy.
 Octavian of S. Martin.
 Philip de S. Martin.
 John de Ville-Conde.
 Charles Emanuel Palavicini.
 Charles Ubertin Solar.
 Charles Victor Scaglia.
 Frederick Tane, *Marquifs of Entrague*.
 Francis Provane.
 Gettule of Pioſſaſque.
 Guiron Francis Ville, *Marquifs of Ciglian*.
 Francis Ponte.
 Francis Coſte.
 Charles Thomas Inard of Caſtello.
 Alexis St. Martin of Parelle.
 Frederick Blandrate.
 Francis Doria.
 1675 VICTOR AMADEUS II. *Duke of Savoy, King of Sicily, afterwards of Sardinia, ſeventeenth Chief, and Sovereign of the Order*.
 KNIGHTS.
 Thomas Felix Ferrero.
 Charles Francis Morozzo.
 Charles Maurice, Inard de Caſtello.
 Thomas, *Marquifs of Corail*.
 Louis Solar, *Marquifs of Dogliani*.
 Charles Jerom, *Marquifs du Bourg*.
 John Philip Solar.
 Auguſtus Philibert Scaglia, *Chancellor of the Order*.
 Auguſtus Manfroy Scaglia.
 Charles Victor Scaglia.
 Auguſtus Philibert, *Abbot of Verruë*.
 Charles Joſeph Victor Caron, *Marquifs of S. Thomas, Secretary of the Order*.
 Joſeph de Leſcheraine, *Treaſurer of the Order*.

The Order of St. LAZARE and St. MAURICE, was instituted in Savoy, according to Barboſa, in 1572, by Duke Emanuel Philibert, i. e. that of St. Maurice, was instituted then, according to a Bull he had obtained from Pope Gregory XIII. for that Purpoſe, dated the 16th of September, 1572. and by another Bull of the ſame Pope, dated the 6th of November of the ſame Year; the two Orders of St. Maurice and St. Lazare were then united.

In the Bull for the Inſtitution of the Order of St. Maurice, the Pope declared, that what engaged the Prince to inſtitute that Order was to oppoſe the Hereſy, which was introducing itſelf, at that Time, into ſeveral Provinces, the Frontiers of Savoy being menaced therewith, becauſe of the Neighbourhood of Geneva, which was the Center of the Hereſy of Calvin, whence it had ſpread itſelf into the Neighbourhood; and by the Bull of Union which that Pope made of the Order of St. Lazare, with that of St. Maurice, the 13th of November of the ſame Year, he repeats the Inſtitution which had been made lately of that of St. Maurice, under the Rule of Cîteaux, by the Duke Emanuel Philibert; and ſays, that he made that Union after having conſider'd that it would be a great Advantage to unite the antient Order of St. Lazare, which had no more a Grand Maſter, and had loſt much of its antient Luſtre, to that of St. Maurice, which was but lately inſtituted.

The Knights of St. Lazare and St. Maurice, make Vow of Poverty, Obedience, and conjugal Chſtity. They follow the Rule of Cîteaux, muſt fight for the Defence of the Catholick Faith; can marry once only, but none but a Virgin. And Pope Clement VIII. granted them in 1596, leave to poſſeſs Benefices or Perſonſ on

on Benefices, to the Sum of 400 Crowns.

The Order has a great Number of Commanderies, and two principal Houses, one at *Turin*, and the other at *Nice*, where the Knights live in common.

In the Year 1619, the Duke *Charles Emanuel* ordered that the Cross should be white, and pometted at the Ends, with grand Bands at the four Angles, to signify the Order of *St. Lazare*. But the Knights having took no Notice of that Prince's Order, the Dutcheſs *Chriſtine* of *France*, *Viſtor Amadeus's* Widow, and Tutores of her Son Duke *Charles Emanuel II.* caused the Ordinance of the Duke *Charles Emanuel I.* to be executed, and preſcribed the Bigneſs of the Cross, forbidding the Clerks, and the religious Chaplains, to wear any enamelled white at their Breast, but order'd they should wear a woollen one ſewed on their Cloak, except the Prelates of the Order, who should be Knights of Justice, and make Proofs of Nobility.

When the Knights are admitted to Profeſſion, they promise to be faithful to the Duke of *Savoy* and his Successors, to wear the Habit and Cross of the Order, to come to the Chapter, to recite daily the abridged *Psalter*, in honour of *Jeſus Chriſt*, of the blessed Virgin, and of the Saints *Lazare* and *Maurice*, to fast *Friday* or *Saturday*, to keep the conjugal Chastity, Charity, and Hospitality towards the Leprous, to observe the Statutes of the Order, not to alienate the Estates belonging to the Commanderies, &c.

Note, That from *Savoy* I'll paſs to *Mantua*, where I'll find the Order of the Redeemer, or of the precious Blood of *Jeſus Chriſt*.

The Order of the Redeemer, or of the precious Blood of *Chriſt*, was instituted in 1608, by *Vincent* of *Gonzagua*, Duke of *Mantua*. That Prince chose the Feast of the *Pentecoſt*, for the Ceremony of the Institution of that Order, wanting to make it with much Pomp and Magnificence. He received first in the Chapel of his Palace, from the Hands of the Cardinal *Ferdinand Gonzaga* his Son, the Habit and Collar of that new Order, and thus clothed, went with a grand Retinue, to the Church of *St. Andrew*, where met those he had chosen to be made Knights, who, each in particular, had drawn a Writing, whereby they promised to observe exactly the Statutes of the Order which they had heard read, to be faithful to the Duke and his Successors, who should be Grand Masters of the Order, to wear always the Collar and Medal, on the Days preſcribed by the Statutes, &c.

The Duke being arrived at Church, all the Candidates were called, each according to his Rank and Quality. They were received by the Master of the Ceremonies, and conducted by the Herald, and kneeling before the Prince, the first presenting himself to receive the Order, the Chancellor said to him: *The Duke our Master having regard to your Merit, and to the Zeal you have for the Preservation of his Person, is resolved to admit you into the most noble Order of the Redeemer; but before he gives you the Collar, he asks, if you will engage yourself by Oath to observe the Statutes of the Order?* The Knight having answered that he would take the Oath, the Secretary presented the Book of the Gospel to the Duke of *Mantua*, and the Knight having put his Hands upon it, the Chancellor said to him: *Do you swear, that you will defend with all your Power the Catholick Religion, the Pope's Dignity, and his Highneſs as Chief of the Order, as well as all the other Knights your Brethren? That you'll give them Notice, in Case you discover any Thing to their Prejudice? That you'll defend the Honour of the Ladies, particularly the Widows, Orphans, and Pupils? That you'll assist at the Chapter, and at the Solemnities at the Day appointed, &c.* The Knight having answered, *I swear it*; the Chancellor gave a Sword naked to the Duke, who struck the Knight gently with it on the Shoulders, in Form of a Cross; saying, *May God our Redeemer, make you a good Knight*; and after he had made him kiss the Hilt of the Sword, the Knight answer'd, *Amen*. The King at Arms presented afterwards the Collar to the Duke, who put it round the Neck of the Knight, saying to him; *May our Redeemer grant you the Grace to wear this Collar for his Service, the Exaltation of the holy Church, and the Honour of the Order, &c. in the Name of the Father, of the Son, and of the Holy Ghost*. Then the Knight rising, kissed the Duke's Hand, and

returned to his Place. The other Knights were received in the same Manner.

Donnemondi, in his History of *Mantua*, says, that the Duke obtained from the Pope *Paul V.* leave to make twenty Knights, besides the Grand Master, whose Dignity was annexed to his Person, and to that of his Successors; but that he made but fourteen in that first Promotion.

The Collar of the Order is composed of several Gold Cartouches, in some of which there are Gold Rods in Crucibles, placed over the Fire; and in others these Words, *Domine probasti me, Lord, thou hast tried me*; at the End of the Collar hangs an Oval, where there is an Ostensory, supported by two Angels kneeling, and three Drops of Blood in the Ostensory, with these Words round it, *Nihil hoc triste recepto, Nothing is sorrowful when one has received this*. The Knights wear this Collar at the Day appointed, over the Habit of Ceremony, which consists in a Robe of Crimson Silk, strewed all over with Crucibles, embroider'd with Gold; that Robe is open before, and trailing on the Ground, having large Sleeves embroider'd round with several Cartouches, like those of the Collar, and fastened at the Neck with two Gold Strings. Under that Robe they have a Doublet and Breeches of Silver Cloth embroider'd with Bands of Gold, and their Stockings are likewise of Crimson Silk.

The Dukes of *Mantua* of the House of *Gonzaga*, have always been Grand Masters of that Order, till the Year 1708, when *Ferdinand Charles* of *Gonzaga*, dying without Issue, the Emperor *Joseph* took Possession of that Dutchy, which has remained ever since in their Hands.

Note, That from *Mantua* I'll proceed to *Tuscany*, where I'll find the Order of *St. Stephen*.

The Order of *St. Stephen* was instituted in 1561, by *Cosmus* of *Medicis*, first Grand Duke of *Tuscany*, in Memory of the Victory gained near *Marciano*, the second of *August*, (which is the Feast of *St. Stephen*, Pope, and Martyr) 1554. by the Marshal *Strozzi*, who commanded the Forces of *France*. That Prince, to preserve the Memory of that Victory, which secured to him the Sovereignty of *Tuscany*, obtained from Pope *Pius IV.* in 1561, a Bull, which permitted him to establish a military Order under the Rule of *St. Benedict*, the principal End whereof should be to defend the Catholick Faith, and wage War against the *Corſairs* of *Barbary*, who, by their Piracies obstructed the Commerce of the *Mediterranean*.

Cosmus of *Medicis* having instituted this Order, and digested the Statutes thereof, which the Knights were to observe, the same Pontiff approved it by another Bull of the Year 1562, and declared the Duke of *Tuscany* and his Successors Grand Masters, and Chiefs of the Order, to which he granted several Privileges, and among the rest permitted the Knights to marry, and to possess, notwithstanding, Pensions on Benefices, to the Sum of two hundred Crowns, which was increased afterwards by the Popes *Sixtus V.* and *Paul V.* to that of four hundred Gold Crowns.

The two principal conventual Houses of the Order of *St. Stephen* are at *Pisa*, which are always full of Knights, with Chaplains for the divine Service; who all live in common under a Grand Prior, who is also Grand Cross of the Order, and officiates in Pontificalibus.

So soon as this Order was established, the Knights put to Sea in the Year 1563, and continued, during more than a whole Century, to give Proofs of an uncommon Valour. That same Year 1563, they took with their Galleys some *Turkish* Ships, and gave Chace to the Galleys of *Rhodes*. In 1564, they joined the *Spanish* Galleys, and helped to take the Fortreſs of *Pegnen*. They gave Succours, in 1565, to the Knights of *Malta*, when the *Turks* besieged their Island. In 1571, they armed twelve Galleys, wherewith they joined the Fleet of the *Christians*, which gained the famous Victory of *Lepanto*.

Under *Ferdinand II.* Grand Duke of *Tuscany*, they took in 1624, twenty-five *Turkish* Galleys, and a great Number of small Vessels, the Spoil whereof I have ſeen in the Convents of the Order at *Pisa*, and at *Leghorn*.

Authors reckon more than five thousand six hundred *Christians*, which the Knights of *St. Stephen* have deliver'd from

from Slavery ; and fourteen thousand eight hundred and seventy two Slaves they had made till 1678.

There are, in this *Order*, Knights of Justice, Chaplains, and Brothers Servants. Among the Knights of Justice who are obliged to make Proof of Nobility of four Descents, there are likewise Ecclesiasticks obliged to the same Proofs ; and the one and the other wear the red Cross with right Angles, orled Or, as well on the left Side of their Habit, as on their Mantle. The Chaplains, or Priests of Obedience, are Religious, and wear, on the left Side, the red Cross, orled with yellow Silk only ; and the Brothers Servant wear it on the left Side. There are, likewise, half Crosses, as in the *Order* of *Malta*.

The Habit of Ceremony of the Knights consists in a large Mantle of white Camblet lined with Scarlet Silk, with Strings of the same Colour reaching to the Ground. That of the Chaplains consists in a white Cassock, lined with red, a Camail of Camblet, on which is the Cross of the *Order*, and a Rochet. Their common Habit for the Choir consists in a black Cassock, a Surplice, and a black *Amefs* on the Arm ; on which is the Cross of the *Order*. And the Habit of the Brother's Servant is but of white Serge, with narrow Sleeves, lined with red Taffeta's, and the Cross of the *Order* on the right Side.

The Council of the *Order* is composed of twelve Knights, who assemble at *Pisa*, in one of the two Palaces, where are the Chancery and the Archives of the *Order*, to treat of all the Affairs relating to the *Order*, as well for the spiritual as for the temporal. The Knights Grand Crosses, and those obliged to serve on the Galleys to make their Caravans, must reside in one of those two Palaces, where they are kept and maintain'd at the Expence of the *Order*, and the Novices instructed in all the Exercises becoming a Nobleman.

The principal Dignities of the *Order*, are the Grand Commanders, whose Office lasts during the Life of the Grand Master, the grand Constable, the Admiral, the Grand Prior of the Convent, the Grand Chancellor, the Treasurer General, the Conservator-General, the Prior of the Church, who are elected every three Years in the General Chapter, where the Grand Duke, as Grand Master, is present, and where are elected, likewise, the Knights Grand Crosses, and the Twelve who are to compose the Council. That Chapter is held on the *Sunday in Albis*, or the first *Sunday* after *Easter* ; all the Knights who are in *Tuscany* are obliged to be there ; and there are always more than three hundred of them. The Expences of their Journey are paid them, and they are boarded and lodged with their Servants, while the Chapter lasts.

The *Order* possesses twenty-four Priories, thirty-five Balliwicks, and a great Number of Commanderies. — When the Knights are admitted to Profession, they make Vow of Poverty, Charity, and Obedience ; and the Chaplains, as Religious, of Poverty, Chastity, and Obedience. The Grand Master gives the Habit to the Knights, and admits them to Profession. And the Chaplains are admitted by the Grand Prior, who gives them the Habit likewise.

Note, That after *Cosme I.* Duke of *Tuscany*, had instituted the military *Order* of *St. Stephen*, for the Knights Chaplains, and Brothers Servant ; he would, likewise, join Nuns to it, the more to imitate the *Order* of *Malta*. Therefore the *Benedictine* Nuns of the Abbey of *St. Benedict* at *Pisa*, which had been given to the *Order* of *St. Stephen*, by Pope *Pius IV.* in the Year 1565, were united to that *Order*, and took the Habit thereof, which is a white woollen Robe, with a Scapulary of the same Stuff, and a red Cross, like that of the Knights, on the left Side. Their Habit of Ceremony is a white Cowl, with large Sleeves, lined with Scarlet Taffeta's. The Abbesses wear their Cross bigger, of Crimson Velvet. The Sisters Servant wear it of red Serge, but smaller than that of the Ladies of the Choir. These Nuns make also Proofs of their Nobility ; and have the second Monastery of their *Order* at *Florence*, which was founded in the Year 1588.

Note also, That from *Tuscany* I'll pass to *Rome*, where I find the *Orders* of *St. George*, of *St. Peter* and *St. Paul*, of the *Spur*, &c.

The *Order* of *St. George*, was instituted at *Rome* (according to *Father Honoré de Sainte Marie*) by Pope *Alexander VI.* in 1498 ; and the same Authors say, that the Knights wore for a Badge a Crown of Gold ; and that the *Order* ended with the Life of that Pontiff. But *Father Heliot* is of Opinion, that Pope *Alexander VI.* instituted no military *Order* ; and that the *Order* which those Historians attribute to him, is the same with the Society which the Emperor *Maximilian* joined to the *Order* of *St. George* in *Carintby*.

The *Order* of *St. Peter*, was instituted by Pope *Leo X.* of the House of *Medicis*, in the Year 1520, the Knights of this *Order* were to wage War against the Infidels, and to protect and defend the maritime Coasts of the ecclesiastical State against the frequent Courses of the *Turks*. Their Badge was the Image of *St. Peter* in an Oval of Gold.

Paul III. of the House of *Farnese*, instituted in the Year 1554, the *Order* of the Knights of *St. Paul*. This same Pope re-united it with that of *St. Peter*, and of the two *Orders* made but one, under the Name of *St. Peter* and *St. Paul*.

The *Order* of the *GOLDEN SPUR*, was instituted, as pretended, by Pope *Pius IV.* in 1559, but it does not appear, says *F. Heliot*, that that Pontiff gave the *Order* he instituted the Name of the *Golden Spur* ; on the contrary, he gave it his own Name *Pii*. It is true, that *De Belloi*, in his Treatise *Of the Origin of Knighthood*, says, that the Knights *Pii*, are made by the same Means, Knights of the *Golden Spur*. *Favin* says, likewise, that they are called *Equites Aureati*, because of the Spurs they are permitted to wear ; and in the Letters given to the Knights of the *Golden Spur*, they are called *gilt Knights*, and *Counts of the sacred Palace of Lateran*. But that Cross and that Spur they wear for Badge of their *Order*, is not the Badge which Pope *Pius IV.* gave the Knights he made, since it was a Gold Medal, on one Side whereof was the Image of *St. Ambrose*, and on the other his Arms, which they could change under every Pontificate, to wear those of the Pope who govern'd, then, the Church. Therefore there is Appearance, continues the same Author already quoted, that Pope *Pius IV.* was not the Institutor of the *Knights of the Spur*.

The Abbot *Giustiniani* says, that that Pontiff granted a great Number of Privileges to those Knights, and among others, that all those aggregated to that *Order* should be reputed Nobles, and their Descendants. He gave them the Title of *Counts of Lateran*, &c. He order'd besides, that the Knights Clerks should be apostolical Notaries, the Laicks *Equites Aureati*, &c. granting them likewise the Precedency over all other Knights.

But whether those Privileges are to be attributed to the Knights *Pii*, or to those of the *Spur*, the Knights *Pii* enjoy them no more, having been suppressed, and all the Knights of the *Spur* have preserved of them, are the Titles of *Counts of the sacred Palace of Lateran*, and of *Knights Aureate*, given them in their Letters of Reception. That *Order* is even grown so despicable, at present, that one may be admitted to it for a Pistole.

The *Order* of *LORETTO* was instituted by the Pope *Sixtus V.* in 1587, who assigned it Revenues, accompanied with great Privileges, the principal of which were, that their eldest Sons should be Nobles, and *Counts of Lateran* ; that they should be capable to possess all Sorts of ecclesiastical Employments, should be exempted from Impositions, &c. They were obliged to wear at their Breast a Gold Medal, having on one Side the Image of *Our Lady of Loretto*, and on the other the Arms of the Pope.

These Knights were instituted for the Defence of the March of *Ancona*, and of *Loretto* ; they applied themselves to all Sorts of military Exercises, as to give Chase to Thieves in the *Romagna*, &c. notwithstanding which they could not prevent their Extinction ; occasioned in Part by the frequent Changes of Popes.

Note, That it is pretended by some Authors, that there were besides in *Italy*, the *Order* of *St. George*, at *Kavenna*, and at *Genoa*, and of *Jesus Christ*, of *Jesus* and *Mary* ; which if they have ever subsisted, are, at present entirely extinct ; therefore I'll take no Notice of them, and pass from those Parts of *Italy*, to *Prussia*, where

where I find the *Orders* of *St. Mark*, of the *Calza*, and of the *Golden Stole*.

The *Order of the CALZA*, was instituted, according to the Chevalier *Leonard Fioranti*, in the Year 1368, which is also the Sentiment of *Menneus*, who adds, on that Subject, that the *Order* was restored in 1562, and obtained several great Privileges to maintain the Splendor thereof.

The Reason why those Knights were called *Knights della Calza*, or of the *Stocking*, is, that they wore from the Top of the Thigh down to the Foot, a Stocking of divers Colours, embroidered Gold and Silver, with Cyphers of Eagle, and other Embroideries Arabick Fashion, applied Band-wise. The Abbot *Guistiniani*, has published a Copper Plate taken from the Library of Signor *Girolamo Duodo* of *Venice*, with this Inscription, *Compagnia del Fiorida*, and on the Side, *La Divita della Calza*. That of the Right-Leg was Scarlet inwards, and Part of the Outside was Purple, and the other Grey. That of the Left-Leg was Green. On the other Side of the Plate is seen the Embroidery on the Stocking or Hose, and underneath MDXXXIX. besides which are engraven the Names of 29 Knights, all of the best Families of the Senators of *Venice*. It appears hence, that the right Stocking was of three different Colours, taking it from Top to Bottom; and that the inside Band was Red, and those outwards Violet and Grey; but that the whole left Stocking was entirely Green. Their Doublet was all embroidered with Gold, fastened with a little Girdle, the Ends whereof were likewise garnished with Gold. They had over it another Habit of a very fine Stuff, with large open Sleeves reaching to the Ground, which was sometimes of Violet or Crimson Taffetas, sometimes of Damask, and even sometimes of Gold Cloth, in certain particular Ceremonies. They wore likewise a Stole on their Left-Shoulder. This *Order* is extinct.

The *Order of the STOLE*, was also an *Order* instituted by the Republick of *Venice*, thus denominated from the Ornament they wore on their Left Arm, hanging forwards and backwards down to the Knee, very richly embroidered with Flowers of Gold.

The Council never used to rise to that Dignity but those of a *Patrician* Family, or who had rendered themselves worthy of it, by some considerable Services either in War, or in some Embassy, or on some other important Occasion.

Those Knights commonly appeared in publick with an Habit called Ducal, either of red Taffetas or Damask, with large Sleeves reaching almost down to the Ground. The Colour of the other Cloaths they put under this, and which in Winter were lined with rich white Furs, was Crimson. But these Habits are only for the Days of Ceremony; for at other Times they wore their common Habit, and over it a Kind of black Robe, lined with Armoisin, for the Summer, and with Furs for Winter, fastened with a Sash of Velvet, with a Gold Fringe at the Ends.

The *Order of St. MARK*, at *Venice*, is conferred only by the Senate, to those who have done some signal Service to the Republick, without being obliged to make Proofs of Nobility.

The Badge of this *Order* consists only in a Medal, on which is the Lion of *St. Mark*, holding in his Paws a Book open, where these Words are read; *Pax tibi, Marce, Evangelista meus; Peace to thee, Mark, my Evangelist*. Which Medal hangs at a Gold Chain which they have round the Neck.

When some body is to be honoured with that Dignity, the Doge, as Chief of the Republick, is desired by the Senate to make the Ceremony, and the new Knight kneeling before him, humbly prays him to do him the Favour to admit him to that high Rank. The Doge exhorts him to continue to serve well the State, &c. which done, a Knight who is near at hand, gives the Doge the Sword designed for the Ceremony, wherewith he strikes the Shoulders of the new Knight, saying, *Ego miles fidelis, Be a faithful Soldier*. Afterwards the Knight rises, gilt Spurs are fastened to his Heels, and a Sword to his Side, then he kneels again, and the Doge fastens on his Neck the Gold Chain and Medal, which

is the Conclusion of the Ceremony.

Note, That from *Venice* I'll proceed to *Poland*, where I find only the *Order of the white Eagle*.

The *Order of the WHITE EAGLE*, was instituted in *Poland* by *Uladislaus III.* in 1325, at the Celebration of the Nuptials of his Son *Casimir the Great*, with *Anne* Daughter of the Duke of *Lithuania*. He gave the Knights for Badge a white Eagle hanging at a Gold Chain, and a blue Mantle, on which was seen a white Eagle likewise. Though several Authors pretend, that the *Order* was instituted by the first Princes of the House of *Austria*; but they mention neither the Name of the Institutor, nor the Year in which the Thing happened. They say likewise, that the Knights were obliged to defend the Catholick Religion, to obey their Institutor, and his Successors, under the Rule of *St. Basil*, and that they were called Knights of the Discipline. They pretend likewise, that that *Order* had its Origin in *Austria* and *Bohemia*, and not in *Poland*; but the first Sentiment is the most likely.

Note, That from *Poland* I'll pass into *Muscovy*, where I find the two *Orders* of *St. Andrew*, and of *St. Catherine*.

The *Order of St. ANDREW*, was instituted by *Peter Alexiowitz*, the great Emperor of all *Russia*, in 1698, to reward his Officers who had distinguished themselves in the War against the *Turks*.

The Badge of this *Order* is a Gold Medal, where is seen on one Side *St. Andrew's Cross*, and on the other these Words are read, *CZAR PETER, MONARCH OF ALL RUSSIA*. This Medal is fastened to a blue Ribband, wore from Right to Left.

That Monarch conferred this *Order* afterwards on those of his Generals who had the most signalized themselves in the War against *Sweden*, and likewise on some foreign Ministers.

The *Order of St. CATHERINE*, was instituted in 1715, by the same Prince *Peter the Great*, where the Lords of his Court as well as the Ladies were admitted. That Prince conferred it first on the *Czarina*, with Power to give it to Ladies whom she would think worthy that Honour.

The Badge of this *Order* is a large white Ribband, wore from Right to Left, and at the End thereof hangs a Medal enriched with Diamonds, charg'd on one Side with the Image of *St. Katherine*, and on the other a Cross; and on the left Side of the Breast a Star embroidered, in the Middle whereof is a Cross, with this Device, *for Love and Fidelity*. This we see in a Picture of the *Czarina*, where she is represented with the Collar in that Manner.

Note, That from *Muscovy* I'll proceed to *Denmark*, where there never was but the *Order of the Elephant*.

The *Order of the ELEPHANT*, was instituted (according to the most common Opinion, its Origin being very uncertain) in 1478, according to some, or in 1474, according to others. *Elias Asbmole* says, that he had seen a Letter written in the Year 1537, by *Awoleide* Bishop of *Arhusen*, Chancellor of *John*, King of *Denmark*, to *John Tris*, also Chancellor of *Christiern III.* in which that Prelate says, that *Christiern I.* being at *Rome*, asked Pope *Sixtus IV.* Leave to institute this *Order* in honour of the Passion of our Lord *Jesus Christ*, and that the Kings of *Denmark* should always be Chiefs thereof. He adds, that that Prince founded a magnificent Chapel in the great Church of *Roschild*, the Place of the Sepulture of the Kings of *Denmark*, and four Leagues distant from *Copenhagen*, where all the Knights are to meet.

The same Author, describing the Collar of the *Order*, says, that it was at first but a Gold Chain, at the End whereof hung an *Elephant*, which had on his Head a Crown of Thorns, with three bloody Nails in memory of the Passion of our Lord: That afterwards that Collar was composed of Crosses interwoven with Elephants; and that at the Bottom of that Collar there was another Elephant, holding under his Feet an Image of the blessed Virgin, in whose Honour, some Authors pretend, that *Order* was instituted. *Pavin* and Father *Aufelm*, who are of the Number of those Authors, say, that the

Knights

Knights of the Elephant wear a Gold Chain round their Neck, at the End whereof hangs on the Breast an Elephant of Gold enamelled white, his Back loaded with an Elephant Argent, masoned Sable, and the Elephant carried on a Terrace of Sinople, enamelled with Flowers. F. Heliot says to have seen an antient Print, where the Collar of that Order is thus represented, except that the Collar is of three Gold Chains.

There are, besides, other antient Prints, where that Collar is but of a single gold Chain, composed of several Bones which appear to be Vertebrae, at the End whereof hangs an Elephant, having a Tower on its Back, and over the Tower an J, which could signify King John; as well as the C, which the Knights made by Christian IV. joined to that Collar, signified the Name of that Prince.

It is easy to infer, from all this, that most of the Authors who have spoke of this Order, have given it a different Collar.—That which the Knights wear at present, is composed of several Elephants interwoven with Towers, each Elephant having on his Back a blue Housing; and at the Bottom of the Collar is an Elephant of Gold, charged on his Back with five large Diamonds, in Memory of the five Wounds of our Lord. That Elephant is enamelled white, and has on his Back a little Man sitting.

As to the Habit of the Knights, they wear on the Days of Ceremony a large Mantle of Crimson Velvet, lined with white Sattin, the Train whereof is two Yards long, with a Chaperon behind, fastened to the Mantle. The Strings which fasten the Mantle are of Silver and red Silk, the Breeches and Doublet of white Satin, and the Stockings pearl Colour. They wear on the left Side of their Mantle an embroidered Cross, environed with Rays. The Hat is of black Velvet, with a Tuft of white and red Feathers. What distinguishes the King is, that the Feathers of his Hat are white, and his Mantle is lined with Ermines.—Ever since the Kingdom of Denmark has embraced *Lutheranism*, they have taken off the Collar the Image of the Blessed Virgin, and the Patriarchal Crosses, and retained only the Elephant.

Favin, who has been followed by others, is mistaken, when he says, that the Kings of Denmark never confer that Order but on the Day of their Coronation: For without speaking of the Kings who have reigned ever since the Institution of the Order, Christian V. who at his Accession to the Crown had made Knights of the Elephant, made besides, in 1672, a Knight of the same Order the Ambassador of England: There was a Promotion of several other Knights in the Year 1679.—The Marquis of Baden Dourlach, and Christian Prince of East Frizeland, were also made Knights of the Elephant in 1682. The Year following Frederick Charles de Roy of Rochefaucault, Count of Roy, a Frenchman, was likewise made Knight of the Elephant. There was another Promotion of them the 15th of July 1694. And the Collar of that Order was given to Everard Louis Prince of Wirtemberg, to Stutgard George Landgrave of Hesse-Darmstadt, to Philip Landgrave of Hesse-Cassel, to Albert Duke of Saxe-Gotha, to Leopold Everard Duke of Wirtemberg Montbelliard, and to others; and in the Year 1697, the Duke of Saxe-Weissenfels received it likewise.

Note, That it is pretended there was, besides the Order of the Elephant, another under the Name of *Dannebroch*; the Origin whereof some Authors, Admirers of Fables and Romances, derive from Dan, one of the Sons of the Patriarch Jacob; who, according to those Authors, was the first King of Denmark, and gave his Name to that Kingdom. They say, that that pretended King being on the Point to give Battle, in the Year of the World 2898, saw coming down from Heaven a white Cross, which was the Sign of the Victory he gained; and the Occasion of his Instituting an Order, to which he gave his Name; and that of Broge, which in Danish signifies Picture.—Others, more reasonable, attribute the Institution of that Order to Waldemar II. in the Year 1219. Bartholin is of that Sentiment; and adds, that that Prince gave the Knights a white Cross. What can be said, with regard to it, is, that if it be true that Wal-

demar instituted that Order, it was not known, in Denmark, when Christian IV. restored it in 1672. But it is more likely, that he was rather the Institutor than the Restorer thereof, and that on Occasion of the Birth of the Prince Royal of Denmark, Christian-William his Son, which he celebrated with much Magnificence.—The Knights of that Order wore then a white Ribband bordered with Green, from Left to Right, to which hung a Cross of Diamonds, and on their Mantles these two Words embroidered, *Pietate & Justitiâ*, within a Crown of Laurels. That Prince retrenched those Words afterwards, and having reformed the Order, would that the Knights should wear henceforward a Mantle of Gold Colour, lined with white Satin. That Mantle is much like that of the Knights of the Elephant, but the Breeches are wider, like those of the Switzers. They must appear before the King with that Habit of Ceremony three Times a Year, viz. on his Birth-day, on that of his Coronation, and on his Marriage. They are but nineteen in Number, having the King for their Chief; who confers that Order but on the Officers of the Army.

Note, also, That in Sweden I find the Orders of the Seraphins, of St. Bridget, of the Lamb of God, of the Amarante, &c.

The Order of the SERAPHINS, was instituted, according to several Authors, by Magnus III. King of Sweden, in 1334, in memory of the Siege of Upsal, and that in View to establish thereby Defenders of the Catholick Religion, and extend the Frontiers of his Kingdom of Poland. Some Writers attribute that Institution to Eric the Great, and others to Gustavus I. but they are mistaken. Others attribute it to Erick IV. but with as little Foundation; since that Prince did nothing but change the Badge and the Collar. That Badge was a Collar adorned with Heads of Seraphins, interwoven with patriarchal Crosses Gules and Or, to which hung a Medal, where was the Name of Jesus in Gold Letters on a Field of Azure, with four Nails of the Passion enamelled White and Black. This Order was entirely abolished by the Change of Religion which happened in that Kingdom under Charles IX.

The pretended Order of ST. BRIDGET, is supposed by Schoonebeck and Mr. Hermant, to have been instituted by St. Bridget herself, Queen of Sweden, in the Year 1366, that that Princess gave the Knights for Badge a blue Cross, much like that of the Knights of Malta, with Flames underneath, which signified her Zeal for the Faith, and her extensive Charity for her Neighbours. But I am of Opinion that this Order is fictitious, and has never subsisted. For how could St. Bridget have instituted that Order in Sweden in 1366, when she had abdicated the Kingdom in 1345, or 1346, to retire to Rome where she remained ever since? How could she assign Revenues to that Order, since after the Death of the King her Husband, which happened in 1343, or 1345, she divided all she possessed between her Children, disposed of all that could divert her from the Service of God, and to make herself poor for the Love of Jesus Christ, had put herself under the Direction of a Person, to whom she abandoned the little she had left?

The Order of the SAVIOUR OF THE WORLD, was instituted, according to Schoonebeck, by Eric XIII. King of Sweden, at Upsal in 1561, the Day of his Coronation; which is confirmed, says he, by Pieces of Money coined at that Time: But he does not quote the Authors who have spoke of that Order; and only mentions Elias Bremer, who had the Collar thereof engraven in 1691, that Collar was composed of Cherubims interwoven with Gold Columns, and underneath was an Oval, with the Image of the Saviour of the World. It is very likely it was abolished at the Time of the Reformation.

The Order of the LAMB OF GOD, is supposed to have been instituted in Sweden by King John, called the Great, in 1564, who wanting to reward several Lords of his Court, honoured them, as it is said, with the Collar of that Order at Upsal the 10th of July, 1564, his Coronation-Day. Those made Knights then were, according to Schoonebeck, Eric Gustavus, Gustavus Banur, Pontus de la Gardie, a Frenchman, the Count Passa, Stephen Banur, John Slyke, and Andrew Iordal. He adds, that on

on the Medal, the King caused to be engraved on that Occasion, is seen the Figure of that Collar with these Words, *Deus protector noster*, (God is our Protector.)

That Collar, according to the Draught, engraven by *Elias Bremer's* Direction, was composed of Crowns of Laurel, surmounted with royal Crowns, supported by Lions and Lizards, and interwoven with Columns on which were Seraphims: Underneath the Collar was a Medal, representing the Image of our Saviour; on the Sides thereof were two Angels kneeling, and underneath hung a Paschal Lamb.

The Order of the AMARANTE, was instituted in Sweden by *Christina*, Daughter of *Gustavus the Great*, in 1653; but *Elias Asmole* is mistaken, when he says, that that Princess abdicated the Crown in 1645, in favour of her Cousin *Charles Gustavus* Count Palatin of *Deux Ponts*, because she professed the Roman Religion; since she resigned her Dominions to that Prince but in the Year 1654, professing still the *Lutheranism*, which she did not abjure but in her Journey to Rome in 1556, and it was a Year before her Abdication she instituted the Order of the *Amarante*.

The same Author informs us of the Ceremonies of that Institution. The Queen, says he, sitting on her Throne, the Knights chosen to receive that Order approached it with their Proxies. Being near the Throne and kneeling, she took their Hands by Turns, and made them swear that they should be faithful to her, and maintain her Interests. Afterwards she gave each of them a Mantle of Armoisin, with the Badge of the Order enriched with Gold and Jewels; which was a Crown of Laurel environed with a Ribband, on which were read these Words, *Dolce nella Speranza*: Inside of the Garland were two A, one within another, worked in Gold, and enriched with Diamonds; besides which she gave each a Jewel of Gold and Diamonds, which they were to wear fastened at their Neck, with a Crimson Ribband, or blue; and afterwards the Knights took their Leave and retired. But in the Picture of *James Lampridius*, Envoy to the Princes *Frederick* and *Christian Louis* of *Brunswick Lunebourg*, at the Peace of *Munster*, is seen a Chain round the Neck, made of several A's interwoven with Escutcheons, with another small Chain fastened to the right Side of that first, where hung a little Horse.

The Queen granted the Mark of Honour to foreign Lords, and sent them a Patent whereby they were incorporated in the Order. The same Author relates, that there were reckoned among the first Knights, *Uladislas* King of *Poland*, *Charles Gustavus*, the Queen's Cousin, and afterwards King of *Sweden*; his Brother *Adolphus John*, George Duke of *Saxony*, the Landgrave of *Hesse*, and several others, as the Count of *Montecuculi*, Don *Antonio Pimentel*, and *Balslod Whitelock*, an *English* Earl. Some other Names are added to those mentioned by *Asmole*, viz. the Count of *Dobna*, the Count *Tot*, the Counts *Caprara*, *Stunbergen*, and *Strazzi*, the Sr. *Marozini*, Envoy from *Venice*, and other principal Lords of the Empire. The Queen had also chosen some Ladies; and the whole Society had the Privilege to eat every Sunday at her Majesty's Table, in one of the Suburbs of *Stockholm*, where whole Nights were spent in Diversions, with much Familiarity, and without the least Constraint.

The Order of the PORTE-GLAIVES, or Sword-Bearers in *Livonia*, in 1197, was instituted by some Christian Warriors, who united into a Society, to oppose the Efforts which the Pagans made, not only to hinder the Christian Religion making further Progress in that Province, but likewise to extirpate it entirely; or rather perhaps built a Convent, to live in common, and which they dedicated to the blessed Virgin.

Mamens, and *Joseph Michaelis* believe, that the first Superior of that Convent was one *Maindert* of *Segeberg*, who became afterwards Bishop of *Livonia*; that to *Maindert* succeeded *Berthold*, an Ecclesiastick of the Order of *St. Paul*, who was martyred by the Pagans in 1197. *Albert*, Member of the University of *Bremen*, took his Place. Some Authors believe, that he advised to build the City of *Riga*, and procured the Forwarders of the Work. He took *Engelbert* and *Theodorick* for Coadjutors, and all three together formed of their

Vol. II.

Society a military Order, to which they gave for Badge two red Swords put Cross wise on the left Side of their Habit which was white.

Historians assure, that the first Grand Master of that military Order was *Vinno*, who resided at *Riga*. It is said likewise, that Pope *Celestinus III.* or *Innocent III.* confirmed the Order, and gave it the Rule of *St. Basil*. At the Beginning of its Institution the Teutonic Knights being arrived in *Prussia*, and having performed a great Number of glorious Exploits against the Pagans, in favour of the Christian Religion, the Knights of *Livonia* joined with them, as having the same Intentions, and tending to the same End; which increased much their Reputation and Power. After they had surmounted the greatest Difficulties with regard to the Infidels, they began to take political Views, and to interfere in the Affairs of the neighbouring Princes; exciting thereby their Jealousy, particularly of the Court of *Poland*. And at last their Order was abolished in 1550 under King *Sigismund*.

Note, That from *Livonia* I'll pass into *Prussia*, where I find the Order of the *Black Eagle*.

The Order of the BLACK EAGLE, was instituted the 17th of January 1701, by *Frederick III.* Marquis and Elector of *Brandebourg*, afterwards King of *Prussia*; who gave the Knights for Badge of that Order, a Gold Cross enamelled blue, having in the Middle the Cypher of that Prince, *F. R.* and at the Angles the Eagle of *Prussia* enamelled black. That Cross is fastened to a Ribband of Orange Colour, which they wear from Left to Right over their Coat. These Knights wear besides, on the left Side of their Coat a Cross embroidered with Silver in form of Stairs, in the Middle whereof is an Eagle embroidered with Gold, the Eagle holding in one of his Talons a Crown of Laurel, and in the other a Thunder-bolt, with this Inscription, *suum cuique*, embroidered with Silver.

This Order is only given to those of the royal House, and to the most considerable Persons of the State.

The first who receiv'd it, were the Prince Royal, afterwards King, the three Margraves the King's Brothers, the Margrave of *Anspach*, the Dukes of *Courland*, and of *Holstein*, the Counts of *Wartemberg*, *Barfons*, *Dobna*, and *Lottum*, the four Counsellors Regent of *Prussia*, Mess. *Berbant*, *Bransche*, *Creutz*, and *Valleuod*, the Master of the Artillery, and the Major-General, the Commissary-General, the Count *d'Onhoff*, the Chamberlain Count of *Donba*, and M. *Ballace*, Grand Master of the Queen's Household.

The Order of the DRAGON CONQUERED, was instituted in Germany in 1397, by the Emperor *Sigismund*; though all Historians do not agree about the Time of that Institution; for some of them place it after *Michaelis*, in the Year 1400, and others, after *Favin*, in the Year 1418. *Michaelis* adds, that the Motive which actuated that Prince to institute that Order, was, that the Knights who were to receive it could oppose the Heresies, which infected *Bohemia* and *Hungary*; and that for that Effect he solicited the Convocation of the Councils of *Constance*, and of *Basil*, where those Heresies were condemned. On that Foundation there is no doubt, says Father *Elliot*, that *Michaelis* has been mistaken in placing the Institution of that Order in 1414, and *Favin* in 1431, since *John Huss* did not begin to dogmatise in *Bohemia*, but in 1407.

With regard to those who believe that this Order was instituted in the Year 1418, after the holding of the Council of *Constance*, the Abbot *Guistiniani* shews that they are likewise mistaken, pretending that it had been established before the Year 1397, which he proves by the Testament of *Francis del Pozo* of *Verona*, of the same Year, where it is spoke of his Son *Vitorio del Pozo*, Knight of the Order of the Dragon, who was then near the Emperor *Venceslas*, where *Galleas Visconti*, Prince of *Verona*, had sent him for some Affairs. Which makes the Abbot *Guistiniani* believe, that the Emperor *Sigismund* had founded that Order when he married in 1385, *Mary* Queen of *Hungary*; or the Day he was crowned King of *Hungary* in 1387, because that Day he made Knight *Pantaleon Barbo*, Ambassador from *Venice*.

Favin has given the Representation of the Collar of that

that *Order* composed of two Gold Chains, on which are Crosses with double Traverses, with an inverted Dragon at the End thereof.

Note, That *Britanny*, while under the Government of its own natural Princes, was not without a military *Order*, which was called the *Order* of the *Hermin*, and of the *Ear of Corn*.

The *Order of the Hermin*, and of the *Ear of Corn*, was instituted in 1381, by *John IV.* Duke of *Britanny*, called the *Valiant* or *Conqueror*. The Collar was composed of two Chains, fastened to two ducal Crowns, each whereof contain'd an *Hermin passant*. One of the Crowns hung on the Breast, and the other at the Neck. The Chains were composed each of four Locketts, and were but an *Hermin*, with a Roll wrapped round the Body of the *Hermin*, on which was wrote this Device, *a ma Vie*. The Rolls were alternately enamelled white with black Letters, and black with white Letters. Round the Neck of each of the ten *Hermins*, was a Collar on which hung a Chain of four or five Rings: The Collar, according to the Quality of those who were honoured therewith, was of Gold, or of Silver gilt, or of Silver only.

The *Order* of the *Hermin* had this in particular, that Women were admitted into it, who took the Title of *Chevalieres*. *F. Lobineau*, in his History of *Britanny*, gives us a List of those Knights, among whom are found a Dutcheſs of *Britanny*, who received the Collar in 1441, one *Petronille de Maillé*, two Ladies of *Penboüet*, and of *Pleſſis-Augier*, in 1453, and one *Jane de Laval*, in 1455.

As to the Reasons which engaged the Duke of *Britanny* to institute this *Order*, and to chuse the Device, *a ma Vie*, is a Thing, says Father *Lobineau*, on which every Body can give a full Career to his Imagination, the Authors of those Times taking no Notice of it.

The same Father adds, that the Dukes of *Britanny* added afterwards to the Collar of the *Hermin*, another Collar of a lesser Price; which they called of the *Ear of Corn*, and terminated by an *Hermin* hanging at the Collar, by Means of two Chains; this Collar was most commonly of Silver. Those who have treated of the military *Orders*, attribute the Institution of this, to the Duke *Francis I.* who instituted it about the Year 1450, according to some, or the Year 1448; according to others.

Note, That there has been, likewise, in several different Ages, a Knighthood instituted for Ladies; that they have been honoured with the Quality of *Chevalieres* in several Manners; that Kings, Princes, and Lords of the highest Rank, have took it for an Honour to be made Knights by Ladies; and that several honorary, and regular *Orders* of Knighthood have been instituted to reward the Merit of Ladies, and to distinguish them from the rest of their Sex.

1. If Knighthood in Men is a personal Quality, which does not pass from Father to Children, much less to distant Relations; if it be granted to Nobility, and not to Birth, it may be said that Women have some Advantages over Men in that Respect; for they have the Privilege to raise themselves to Knighthood by the same Degrees they acquire the Nobility, *i. e.* by Birth, Marriage, or the Favour of the Prince. Antiently Women took the Quality of *Equitiſſa*, and *Militiſſa*, when some of their near Relations took the Quality of Knight. Thus *Elizabeth*, Sister of *Henry de Hornes*, Lord of *Pernes*, is called *Equitiſſa*, in the Contract of Marriage between *Damoiseau*, *John de Merede*, and *Alis de Hornes*, Sister of *Henry*. And in Letters of 1451, mention is made of *Alary* and *Isabella* of *Hornes*, *Chevalieres*, the same *Henry's* Sisters.

Hemerikourt, c. 10. of the Nobles of the Country of *Liege*, speaks of a Lord of *Haronx*, called *Breton the Elder*, who had six Sons all Knights, and two Daughters *Chevalieres*. *Humbert* of *Laxi*, second Son of that Lord of *Haronx*, had also two Daughters *Chevalieres*.

Alliances gave likewise to Women the Title of *Chevalieres*, when the Husband was a Knight. *Alitiſſa*, *Alitiſſa*, *Alitiſſa*. Wherefore, in a Charter of the

Year 1379, *Jane* of *Bethune* is called *Chevaliereſſe*, because her Husband had been honour'd with Knighthood, *Militiſſa uxor Domini de Roie Militis*. We see, likewise, in the Registers of *Malines* of the Year 1441, that *Catherine Baw* is called *Militiſſa*, that *John Van*, her Husband, is called *Miles*, Knight.

There are even Examples, that Husbands, by a special Favour of the Prince, have received Knighthood by Means of their Wives. The Emperor *Charles V.* made Knight *Lucas de Broyart*, Esq; Lord of *Grimeni*, Son of *Peter Broyart*, Lord du *Ruiſſeau*, and of *Henrietta* of *Nassau*, Daughter of *John* Earl of *Nassau*, descended from the Earls of *Guedin* and *Strigona*, in the Kingdom of *Hungary*, with his Children and Successors, in the Husband, of his Daughters for ever, *in infinitum*, to be Knights of the *St. Empire*, by Letters Patent, given at *Bruxelles*, the 24th of September 1540, on which the Author of the Book entitled *Jurisprudentia politica*, makes this Remark, quoted by *M. de la Roque*, in his Treatise of the Nobility, 'that it is to be observed, that by those Letters Patent, not only the Children, Heirs, and Successors of *Lucas de Broyart*, are created Knights for ever, but likewise the Husbands of his Daughters.

We see thereby, that that Privilege is not understood of Knighthood of Race only, since Wives cannot confer it on their Husbands; whence it can be inferred, that the Emperor wanted to honour that Family with another Knighthood, which was only honorary.

But if it could even be supposed, that that Knighthood of Women, was but a Knighthood by Birth, or hereditary, as it is still for antient noble Families, which are accounted of the Body of Knighthood, that would not be an Objection against Women, having received the Title of *Chevalieres*. To be convinced of it we are only to remember, that all the Fiefs were masculine at first, as there are still several such in *Germany*, *Hungary*, and *Italy*; which Fiefs were to be possessed by Knights only, who had themselves armed to hold them.

Afterwards when some of those Fiefs were by Privileges granted to Women, they took the Quality of *Chevalieres*. Therefore, says *Hemerikourt*, those Women who were not married to Men, are called *Chevalieres*, because those Women, either married or single, had themselves made Knights, to be capable of holding the Fiefs of Knighthood. Such was *Elizabeth* Queen of *England*, who caused herself to be arm'd *Chevaliereſſe*, to be Chief of the *Orders* of Knighthood of that Kingdom. And it is perhaps for the same Reason, that Tombs are seen in the Country of *Liege*, and in the *Low-Countries*, where the Title of *Chevalieres* is given to Maidens, and to Women whose Husbands were not Knights.

2. That Women have sometimes a Right to create Knights, is what cannot be called in Doubt; since it can be proved sufficiently by History, that several Nobles, Princes, and even Kings and Emperors, have took it for an Honour, to receive Knighthood from Ladies. In fact, if the Right of creating Knights is annexed to the sovereign Power, why should it be less allowed to Queens and Princesses, to make Knights, to maintain the Glory of the State by Arms, than to chuse Magistrates, to administer Justice, and govern Provinces?

That Right of Princesses is authorized by Custom or Use. — We read that *Cecilia* Daughter of *Philip I.* King of *France*, and Widow, then, of the famous *Tamir*, Prince of *Antioch*, did not only confer the *Order* of Knighthood on *Gervase*, a Lord of *Britanny*, Son of *Simon* Earl of *Dol*, but likewise to several *Esquires*; which happened about the Year 1115, as related by *Ordoñez* and *La Roque*. Likewise Queen *Blanche*, Mother of *St. Louis*, a little before her Death, which happened in the Year 1115, made, as pretended, the Lord *St. Le* a Knight. The 24th of March, 1313, *Jane* Queen of *Naples*, caused the *Order* of Knighthood to be given to *James Lapano*, by King *Alfred* her Husband. In 1678, in the Month of February, *M. l'ame Royal* of *Spain*, conferred the *Order* of the *Annunciade*, and gave the Collar to several Lords. Lastly, Queen *Anne*, who governed the Kingdom of *England* for several Years successively, and was, as observed in its Place, the eighteenth Queen

of the *Order* of the Garter, gave the Collar of that *Order* to a great Number of the most illustrious Persons of her Dominions.

If we wanted besides, Examples of Queens, who have conferred the *Order* of Knighthood on Emperors, we could find several. *Mary* Queen of *England*, Daughter of *Henry VIII.* by *Catherine* of *Spain*, created Knight of *Philip II.* King of *Spain*, her Husband, in the forty-eighth Chapter of the *Order* of the Garter, whereof *Q. Mary* was the eleventh Chief. In several Chapters of the same *Order*, held under the Government of Queen *Elizabeth*, that Princess created more than fifty Knights, among whom were crown'd Heads, as *Maximilian II.* Emperor, *Charles IX.* *Henry III.* and *Henry IV.* Kings of *France*, *Frederick III.* King of *Denmark*, *James VI.* King of *Scotland*, and several Electors.

3. Though the *Orders* of Knighthood be commonly founded to excite Courage, and reward the Services of Soldiers, we find, notwithstanding, *Orders* of Knighthood erected to reward the Valour of Women. *Raymond Berenger*, last Earl of *Barcelona*, in Memory of the Victory he gain'd over his Enemies by the Bravery of Women, erected the *Order* of the *Hatchet*, on the following Occasion. The City of *Tortosa* being besieged and reduced to Extremity, the Women mounted on the Wall, and defended so courageously that City with Blows of Hatchets, that they obliged the Besiegers to retreat. As Women, on that Occasion, shew'd more Bravery than Men, the Count *Raymond* not only founded a new *Order* of Knighthood for those *Catalan Amazons*, but granted them several great Privileges.

Likewise the City of *Placentia* being besieged by the *English*, while the Nobility of the Country was in the Service of the King of *Castille*, the Women resolved to defend the Place, after a vigorous Resistance of several Days, they sallied out with so much Resolution, that they forced the *English* to raise the Siege, and to retreat in Disorder. That Bravery procured the Occasion to *John I.* if not to institute a new *Order* to reward the Valour of those Ladies, at least to order that they be aggregated to the *Order* of the *Bande*, founded by *Alphonse* his Grandfather.

The Ladies of *Bauvois* in *France*, have acquired no less Reputation by their Valour, than those above-mentioned. It was in the Year 1472, while that City was besieged by *Charles the Bold*, Duke of *Burgundy*; its being on the Point of being stormed by the Enemy, a Lady called *Hachette* put herself at the Head of the Women, conducted them on the Walls, and animated them so well by her Exhortations, and her Example, that with Stones and Fireworks they forced the Enemy to raise the Siege. That *Heroine* distinguished herself much on that Occasion, for an Officer of the Duke of *Burgundy* having fixed his Standard on the Wall, she tore it from his Hand, and precipitated him into the Ditch.

It is true, that a particular *Order* of Knighthood was not erected at *Bauvois* to reward the military Virtue of those Ladies, but the Magistrate of that City, to leave to Posterity some Marks of their great Actions, established in Memory of that glorious Day, several Things which have a great Report to an Establishment of Knighthood. Every Year a general Procession is made, the 10th of *July*, which is that of the raising of that famous Siege. The Privilege was granted the Women to walk before the Men, during that Ceremony. *Jane Hachette* marched at the Head of the Women, carrying the Standard she had taken from the Officer of the Duke of *Burgundy*.

After her Death, that Standard was deposited in the Church of the *Dominicans*. The Picture of that Woman is seen in the Town-House of *Bauvois*, where she is represented with a Sword in her Hand; and her Descendants are free from all Sorts of Impositions.

4. There are several Examples in History of honorary Knighthoods, instituted by Ladies for Persons of their Sex, viz. *Anne* of *Britann*, or *Britanny*, Daughter of *Francis II.* Duke of *Britanny*, instituted in 1498, the *Order* of the *Cordelier*, or *String*, after she became a Widow of *Charles VIII.* King of *France*. That *Order* was invented for Widows, who were to make Proofs of Nobility before their Admission. Their Badge was a *Cordelier* of Silver, wherewith they environ'd their Arms.

The Queen gave the *Order* to several Ladies of Virtue and Quality of her Court.

The *Order* of the *SLAVES* OF *VIRTUE*, was instituted at *Vienna* in *Austria*, in 1662, by the Empress *Leonora* of *Gonzaga*, Widow of *Ferdinand III.* It was to be composed of thirty Ladies only of an illustrious Birth; besides Princesses, whose Number were not limited. The Empress gave them for Badge of their Order a Gold Medal, representing a Sun within a Crown of Laurel, with this Legend round it, *Sola ubique Triumphat, It alone triumphs every where*. That Medal was fastened to a Gold Chain in Form of a Bracelet, which they wore at their Arm above their Elbow. They were to have that Medal with the Chain, on the Days of Ceremony. And on other Days they only wore a smaller one fastened to a black Ribband. They promised to observe the Rules and Statutes of that Order, which were digested by the Empress who was the Chief thereof. And in Case of the Death of one of those Chevalieres, her Heirs were to return the great Medal to that Princess, and could keep the smaller, in Memory of the Honour done to the Family.

F. Honore of *St. Mary*, seems to make but one Order of this and the following one but as *F. Heliot* makes two of them, and their Institution is different, we will also make two of them.

The *Order* of the *TRUE* *CROSS*, was instituted by the same Empress in 1668. — The Obligations of the Ladies admitted into it, were to honour in a particular Manner the Cross on which *Jesus Christ* had been crucified for our Sins; to procure his Glory and Service, &c. Their Badge was a Cross of Gold, in the Middle whereof were Lines, which run lengthwise and cross wise, of a Wood Colour, to signify the true Cross. At the Extremities of that Cross there were four Stars, and at the four Angles four black Eagles, each holding a Roll, on which were written these Words, *Salus & gloria*. They were to wear it on the left Side of their Breast, fastened to a black Ribband. The blessed Virgin and *St. Joseph* were chosen for Patrons and Protectors of that Order, which was approved by Pope *Clement IX.* that Pontiff granted them a great Number of Indulgences; and the Rules and Statutes were digested by *F. John Baptist Mani*, a Jesuit.

The Abbot *Gustini* adds, that to be received into that Order, the Ladies should have three Qualities. — 1. They were to be Persons of Quality, and of an illustrious Birth, on the Father, Mother, and Husband's Side. 2. Accounted to have much Greatness of Soul. 3. And of an irreproachable Life. The Person who is to be received into the Order, presents herself to the chief Lady, and desires that she may be aggregated to the Order. Afterwards in the Presence of all the Ladies Chevalieres, she receives the Medal, and Collar of the Order; and promises to observe exactly the Rule, &c. the Day of the Ceremony she must come to the Palace with the whole Habit of the Order: At another Time, when she comes to it, she wears always the Cross, especially on Holy-Days. When the Ladies travel, it suffices they should have the Cross fastened to the left Arm. On the great Holy-Days, whether they be at *Vienna*, or elsewhere, they must wear the whole Order. If those Ladies should leave off the Cross through Forgetfulness or Negligence, they are taxed to pay a hundred Dollars for the Benefit of virtuous Poor.

The Empress *Eleonora Magdelaine*, *Theresa* of *Neubourg*, Widow of the Emperor *Leopold*, as Chief of the Order, gave it in 1709, the 3d of *May*, Feast of the Invention of the holy Cross, to the Archduchess *Mary Joseph*, eldest Daughter of the Emperor *Joseph*, and to thirty-two Ladies, in the Church of the Jesuits at *Vienna*. In the Month of *September* 1717, was made a famous Creation of Ladies Chevalieres of that Order. The Empress Mother held in the Morning and in the Afternoon, Chapel, in the same Church of the Jesuits, with the Archduchesses, and the other Ladies of the Cross; where *M. Spinola*, the Pope's Nuncio, officiated pontifically, and the Empress gave the Cross of the Order to twenty-seven Ladies.

Note, That it is pretended, that there is also a military Order instituted in *Turky*, called the *Order* of

the CRESCENT, which Father *Bonani* says, was instituted by *Soliman II.* and the Abbot *Giustiniani* carries back as far as to *Mahomet II.* towards the Middle of the fifteenth Century. The Obligation of those Knights, say they, was to guard the Empire, to devote themselves to its Defence, and to guard the Tomb of their false Prophet *Mahomet*. Those newly received were to go in Pilgrimage to *Mecca*, to visit the Tomb of *Mahomet*. Their Badge was a Collar of Gold, where hung a Crescent, or Half-Moon, which was always the Standard of the Empire of the *Ottomans*. *Mennens* pretends, that *Bellini* a Painter of *Venice*, received the Collar of that Order, and that his Picture is seen at *Venice* with that Ornament; on which *Sanfovin* asked, if a Christian can receive such an Order from the Infidels and be esteemed a Christian? To which the Abbot *Giustiniani* answers, that a Christian must refuse it, if an Oath of Fidelity be required to an Infidel Prince; but that if it be only a Mark of Honour or a Reward, he is permitted to receive it. But I am of Opinion, that *Mennens* is mistaken, and that *Bellini* never received the Order of the Crescent, but only a Gold Chain, with the Picture of the Grand Seignor hanging to it, as a Mark of the particular Esteem that Prince had for that Painter, who had work'd for the Seraglio with a great deal of Applause, and whom his sublime Highness sent back to *Venice*, with Letters of Recommendation for him to the Senate.

Note, also, That from what I have said in this Treatise of the Institution, Rules, &c. of the military Orders, it is easily inferred, that they were calculated at first to reward Merit, and inspire Men with Courage, Piety and Virtue. That the first who were honoured with that publick Mark of Distinction were so many Christian Heroes, who had either signalized themselves by fighting valiantly under the Standard of the Cross of *Jesus Christ*, or enlisted in the holy Militia's raised for the Recovery of those Countries he had sanctified with his sacred Presence, and where he had operated the great Mysteries of our Redemption. That the Crosses they wore for Badge, were to put them in Mind of the Tortures and Agonies he had suffered, to establish among us that Faith, without which there is no Salvation, and which the Fear of the same Torments should not deter them from maintaining, notwithstanding the strongest Opposition they could meet with from the most obstinate Infidelity; that it was by them that sumptuous Edifice the Church, which had been almost entirely destroyed by the common Enemy of Mankind, or his Agents, in those Places where it had been first erected by that divine Architect who had cemented it with his Blood, was to be rebuilt by their own Hands; that their Blood was to render those Fields once more fertile in Christian Heroes, which had been fecundated by that of Christ. In those fortunate Days Knighthood and Merit were synonymous, and by that Title alone were understood Christianity, Piety, Courage, Honour, Probity, Disinterestedness, a becoming Humility, and all that could render a Person acceptable to God and Man. No body then would ever have suspected, that it was to be villified in future Ages, and rendered contemptible by so many unworthy and despicable Subjects being advanced to it; that the Habit of Ceremony of military Orders was to become a Cloak to Knavery and Unworthiness; the Collar an Emblem of Stupidity and Ignorance; the String to which the Badge was fasten-

ed, a Kind of leading one, to guide modern Knights in the dirty Paces of a criminal Ambition, Self-Interest, a scandalous Complaisance, Perfidy, &c. That the gilt Spurs would be but too often fastened to a Coward's Heels, to communicate that Agility which a Poltroon wants when pursued by the Enemy; that they would even tremble at the Sight of the Sword which was to be the Instrument of their Knighthood, and wait with Impatience its being sheathed, never to see the Light any more. That those Oaths taken at their Admission, would be but a Farce, the better to jest with Heaven, to deceive their Sovereign, and impose on the Publick. That a Time would be when Men of Honour and Courage will despise Knighthood, and be ashamed to wear a Badge which was become a Collar for all Kinds of Beasts. In a Word, that in Time Knighthood would become a spurious Commodity, either despised or laugh'd at by the most sensible Part of Mankind; by the Nobles, because it would render Men of the most spurious Birth their Equals; by the Brave, because thereby they would be confounded with Cowards, and by the Virtuous, because it would oblige them to frequent sometimes those who are declared Enemies to Virtue. For it is an Heresy in a Point of Honour, that a blue, red, white, black, or yellow Ribband, supply either our Want of Merit, or hide it; on the contrary, it serves only to render it more conspicuous; and a Coward had perhaps never been known for such, if he had not been honoured with a Mark of Distinction, which is a publick Testimony, both to himself and to others, that he should be brave; for when a Man is made a Knight he contracts from that very Moment an indispensable Obligation to expose himself to the most imminent Dangers for the Service of his Prince and Country; and it is reasonable to suppose that all those who have the least Notion of Knighthood should expect that from him; for we do not find in this Treatise, nor in any other Authors who have wrote on the same Subject, that former Knights postulated Knighthood, with no other View than to acquire thereby a Right of adding the *Sir* to their Christian Name, and the Title of *Lady* for their Wives, or to be more at Liberty to spend their Lives in Luxury and Indolence. A true Knight should never be found any where else, in Time of War, but in the Fields; and in Time of Peace, in those Places where they are persuaded they can find more Occasions to practise all the Moral and Christian Virtues. How laudable it would be at present, for Example, if all the Knights were to take the Field at their own Expence (I mean those who are in a Condition to do it) and engage to it, by a noble Liberality, those of their Brethren, who have nothing but their Courage and Sword, rather than be loitering about a Court, or cringing at a Minister's Levee; while those who have not contracted the same Obligations, are forced to put themselves to very great Inconveniences to provide for the publick Security. Oh! was I but in the same good Circumstances, and had I something else to recommend myself but my Courage and Sword, how soon would they see me reduce into Practice, the noble and just Lessons I give them here; which they are obliged to follow in Gratitude to their Prince, who was pleased to bestow that Honour on them; and in Justice to their Country; who could reasonably expect more from them, than from those poor Wretches who are led to the Field against their own Will.

P A I N T I N G.

PAINTING, is the Art of representing on a flat Superficy, by the Duell of Draught, and the Degrees of Colours, all Sorts of visible Objects.

This Definition contains three Things, *viz.* the Draught, the Colours, and the Composition; and though

this last Part does not appear expressed in a very clear Manner in my Definition, it can, notwithstanding, be understood by these last Words, *visible Objects*, which contains the Matter of the Subjects which the Painter proposes to represent. A Painter must know and pra-

rise those three Parts in the greatest Perfection possible; which three Parts I'll explain in the following clear, and concise Manner.

The *Composition* contains two Things, viz. the *Invention* and the *Disposition*. By the *Invention*, a Painter must find and introduce into his Subject, the Objects which he judges most proper to express and adorn it. And by the *Disposition*, he must place them in a Manner, the most advantageous to draw a grand Effect from them, and to please the Eye, in shewing beautiful Parts: That Subject must be well contrasted, well diversified, well bound with *Groups*.

For the *Draught*. — A Painter must do it correctly, with a good Taste, well diversified, sometimes heroick, and sometimes rural, according to the Character of the Figures he wants to introduce; since the Elegance of the Contours which becomes the Divinities, for Example, does not at all become common People; the Heroes and Soldiers, the Weak and Strong, the Young and Old, must have each their different Forms; without reckoning that Nature, which is found different in all its Productions, requires from a Painter a becoming Variety. But he should be conscious that of all the Manners of Designing, none is good but that which is mixed with a natural Beauty and the Antick.

The *Attitudes* are to be natural, expressive, varied in their Actions, and contrasted in their Members: They ought to be simple or noble, animated or moderated according to the Subject of the Picture, and the Discretion of the Painter.

Note, That *Attitude*, in *Painting*, is the Posture or Gesture of a Figure, or the Disposition of its Parts, by which we discover the Action it is engaged in, and the very Sentiment supposed to be in the Mind of the Person represented.

The *Expressions* must be just to the Subject; the principal Figures having noble and sublime ones; and keeping a Medium between the exaggerated and insipid.

Note, That *Expression* in *Painting* denotes a natural and lively Representation of the Subject, or of the several Objects intended to be shewn. The Term *Expression* is ordinarily confounded with that of *Passion*; but they differ in this, that *Expression* is a general Term, implying a Representation of an Object, agreeable to its Nature, and Character, and the Use, or Office it is to have in the Work; whereas *Passion* in *Painting*, denotes a Motion of the Body, accompanied with certain Dispositions, or Airs of the Face, which mark an Agitation in the Soul; so that every *Passion* is an *Expression*, but not every *Expression* a *Passion*.

The Extremities, I mean the Head, Feet, and Hands, must be worked with more Precision and Exactness than all the rest, and must concur together, to render the Action of the Figures more expressive.

The *Draperies* must be well order'd, the Folds or Plaits thereof large, in small Number as much as possible, and well contrasted; the Stuff's thick or light, according to the Quality and Conveniency of the Figures; they should be sometimes worked, and of different Kinds; and sometimes simple, according to the Conveniency of the Subjects, and of the Places which require more or less *Eclat*, for the Ornament of a Picture, and the Economy of the *Tout-ensemble*.

Note, That *Drapery* in *Painting*, is the Representation of the Garments, or Cloathing of human Figures. — In the general Sense, *Drapery* includes not only the Garments, but also the Tapestry, Linen, and most other Things that are not Carnations or Landskips.

Animals must be principally characterized by an ingenious and special Touch.

A *Landskip* ought not to be too much cut by too many Objects, they should be few, but well chosen; and in case a great Quantity of Objects be introduced in it, they must be ingeniously grouped with Lights and Shadows, the Sight well bound and free, the Trees different in Form, Colour, and Touch, as much as Prudence, and the Variety of Nature require it: That Touch should be always light; the

Foreparts of the *Landskip* rich, either by the Objects, or by a greater Exactness of Work, which render the Things true and palpable: The Sky is to be light, and no Object on the Ground ought to dispute with it its æthereal Character, except smooth Waters, and polished Bodies, which are susceptible of all Colours opposed to them; of celestial, as well as terrestrial ones: The Clouds must be well chosen, well touched, and well placed.

Note, That *Group*, or *Groupe*, in *Painting*, is an Assemblage or Knot of two or more Figures of Men, Beasts, Fruits, or the like, which have some apparent Relation to each other. In a good *Painting*, it is necessary that all the Figures be divided into two or three *Groups*, or separate Collections. Such and such a Thing make a *Group*, with such and such other of different Nature and Kind. The antique *Laomedon* is a fine *Group* of three beautiful Figures. A *Group* has something in it of the Nature of a Symphony or Concert of Voices: As in the one the Voices must sustain each other, in order to fill the Ear with an agreeable Harmony from the whole; whence if any Part were to cease, something would necessarily be missed: So, in the *Group*, if the Parts of Figures be not well ballanced, something will be found disagreeable. There are two Sorts of *Groups*, or two Manners of considering *Groups*; with Regard to the Design, and to the clair-obscur. The first is common both to Works of *Painting*, and those of Sculpture; the latter peculiar to *Painting*. *Groups*, with Regard to the Design, are Combinations of divers Figures, which have Relation to each other, either on Account of the Action, or of their Proximity, or of the Effect they have. These we conceive, in some Measure, as representing so many different Subjects, or at least so many distinct Parts or Members of one greater Subject. *Groups*, with Regard to the clair-obscur, are Bodies of Figures, wherein the Lights and Shadows are diffused in such Manner, that they strike the Eye together, and naturally lead it to consider them in one View.

The *Perspective* must be regular, and not of simple Practice, very little exact.

In the *Coloris*, which includes two Things, the local Colour, and the clair-obscur; a Painter must be careful to learn both well; since that distinguishes him from Artificers, who have the Measures and Proportions in common with him. And that, besides, renders him a truer and more perfect Imitator of Nature.

The *local Colour* is nothing else but that which is natural to each Object, in what Place soever it be found, which distinguishes it from others, and marks perfectly the Character thereof.

The *Clair-obscur*, is the Art of distributing advantageously the Lights and Shadows, as well on the particular Objects, and in the whole of the Picture: On the particular Objects, to give them a convenient Relievo and Roundness: And in the whole of the Picture, that the Objects may be seen in it with Pleasure; by giving Occasion to the Sight to rest itself from Space to Space, by an ingenious Distribution of grand *Clairs*, and large Shadows, which afford one another mutual Succours, by their Oppositions; so that the great *Clairs* are Rests for the great Shadows; as the great Shadows will be Rests for the great *Clairs*. But though the *Clair-obscur* contains, as already observed, the Science of placing well all the *Clairs*, and all the Shadows, it is understood, notwithstanding, in a more particular Manner, of the great Shadows, and of the great Lights. Their Distribution, in this last Sense, can be made in four Manners. 1. By the natural Shadows of the Bodies. 2. By the *Groups*, in disposing the Objects in a Manner, that the Lights are found bound together, and the Shadows, likewise, together, as it is seen coarsely in a Bunch of Grapes, where the Grains on the Side of the Light, make a Mass of Light, and those on the opposite Side a Mass of Shadows; and the whole forms but one Group, and as a single Object; so that, notwithstanding, no Affectation appears in that Artifice; but the Objects be found thus naturally situated, and as by Chance. 3. By the Accidents of a supposed Light. And, 4. By the Nature

ture and the Body of Colours, which the Painter can give to the Objects without altering the Character.—That Part of *Painting* is the greatest Means a Painter can make Use of, to give Strength to his Work, and to render his Objects sensible, as well in general as in particular.

I do not see that the Artifice of the *Clair-obscur* was known in the *Roman School* before *Polydore Caravagio*, who found it, and established it for one of the Principles of his Art: And I am surprized that the Painters who have followed him, have not perceived that the great Effect of his Work proceeds from the Repose he has observed from Space to Space, by grouping his Lights on one Side, and his Shadows on the other, which cannot be done but by the Intelligence of the *Clair-obscur*. I am surprized that they have let so necessary a Part escape without perceiving it: Notwithstanding which, there are some Works among those of the *Roman Painters*, where we find some *Clair-obscur*; but that must be considered as a good Interval of the Genius, or as the Effect of a pure Hazard, rather than of a well established Principle.

Andrew Boscoli, a Painter of *Florence*, has had very strong Foresights of the *Clair-obscur*, as is seen by his Works; but we are indebted to the *Georgion* for the Restoration of that Principle, which having been observed by *Titian*, his Competitor, he took the Advantage thereof in all he painted since.

In *Flanders*, *Otho Venius* established solid Principles for the *Clair-obscur*, which he communicated to *Rubens* his Pupil. This render'd it still more sensible, and did shew them so well the Advantages and Necessity thereof, that the best *Flemish* Painters, who have followed him, have render'd themselves commendable by that Part; for without it, all the Care they have taken to imitate ever so faithfully the particular Objects of Nature, would be of no Consideration.

In the *Description of Colours*, there must be an Accord which may produce the same Effect for the Eyes, as Musick does for the Ears.

If there be several Groups of *Clair-obscur* in a Picture, one of them must be more sensible than the rest, so that there may be Unity of Object, as in the Composition there is Unity of Subject.

As to the *Pencil*, it must be bold, and light, if possible; but whether it appears smooth, like that of *Corregio*, or uneven and rough, like that of *Rembrandt*, it should be always soft.

As to *Licences*; if one is forced to take any, they must be imperceptible, judicious, advantageous, and authorized; the three first are for the Art of the Painter, and the last regards History.

A Painter that possesses his Art in all the Details aforementioned, may, it is true, flatter himself with being a good Painter, and hope to do very fine Things; but his Pictures cannot be perfect, if the Beauty found in it be not accompanied with *Grace*.

Grace must season all the Parts abovementioned; it must follow the Genius: It is *Grace* that supports and perfects it; but it can neither be acquired perfectly, nor demonstrated.

A Painter holds it from Nature only, and not even knows if it be in him, nor to what Degree he possesses it, nor how it communicates it to his Works: It surprizes the Spectator, who feels the Effect thereof, without penetrating its true Cause; but that *Grace* does touch his Heart, no otherwise than by the Disposition he finds in it.—*Grace* may be defined, what pleases and gains the Heart, without passing through the Mind.

Grace, and *Beauty*, are two different Things: *Beauty* pleases no otherwise than by the Rule, and *Grace* pleases without Rules.—What is beautiful is not always gracious; and what is gracious is not always beautiful; but *Grace* joined to *Beauty* is the Height of Perfection.

Note, That I have given, in this Place, this Idea of a perfect Painter, in as concise a Manner as possible, not to appear too tedious to those who have not the least Doubt on the Things it contains. But for those that want Proofs of what I have touched thus superficially, I'll endeavour to gratify them in the following Observations, which will answer Article by

Article, to the different Parts which I have admitted necessary to make a perfect Painter, beginning with the Genius.

As to the *Genius*.—Whatever Pains Men take to conquer the Obstacles which hinder them from attaining to Perfection, if they are not born with a particular Talent for the Arts they design to profess, they will be always dubious of ever gaining the End they have proposed to themselves. The Rules of the Art, and the Example of others, can, no doubt, shew them the Means of attaining to it; but it is not enough that those Means be sure, they must likewise be easy and agreeable.

But that Facility is found no where but in those, who before they study the Rules and see the Works of others, have consulted their Inclination, and examined if they are attracted by an inward Light to the Profession they would follow. For that Light of the Mind is nothing else but the Genius, shewing us always the shortest and easiest Way, and renders us infallibly happy, as well in the Means as in the End.

The Genius is a Present that Nature gives to Men in the very Moment of their Birth; and though it gives it most commonly but for one Thing in particular, she is sometimes liberal enough to render it general in one Man. We have seen several Instances of that Kind, and those who have been happy enough to receive that Plenitude of Influences, find little or no Difficulty in all they undertake; for it is enough they will apply themselves, to succeed. It is true, that a particular Genius does not extend thus its Power over all Kinds of Knowledge; but it ordinarily penetrates beyond that which is within its Sphere.

Therefore a *Genius* is wanted; but a *Genius* exercised by Rules, by Reflections, and by Assiduoufness to Work. We must have seen much, read much, studied much, to direct that *Genius*, and to render it capable to produce Things worthy of Posterity.

But as a Painter can neither see nor study all the Things he should for the Perfection of his Art, it is very proper he should make use, without scruple, of the Studies of others; for it is impossible to represent well the Objects which we have neither seen nor designed. If a Painter has not seen a Lion he cannot paint a Lion; and if he has seen one, he cannot represent but imperfectly that Animal, unless he has designed or painted it, either after Nature, or after the Work of another.

Therefore a Painter is not to blame, who having never seen nor studied the Object he is to represent, makes Use of the Studies of another, rather than make, of his own Head, something false; He should have his Studies either in his Memory or his Pocket-Book, *i. e.* his own, or those of others.

After a Painter has filled his Mind with the Sight of beautiful Things, he adds to, or diminishes from them, according to his Taste, and his Capacity; and that Change is made by comparing the Ideas of what we have seen, and chusing of what we find good. *Raphael*, for Example, who, while with his Master *Perugino*, had but the Ideas of the Works of that Painter, having compared them afterwards with those of *Michel Angelo*, and with the Antique, chose what he thought best, and made to himself a refined Taste, such as we see it in his Works.

Therefore the Genius make Use of Memory as of a Vessel where he keeps the Ideas which offer; he chooses them with the Help of the Understanding, and makes a Magazine of them, to use them as Occasion serves. He draws out of it what he has put in it, and cannot draw any Thing else. Thus *Raphael* took from his Magazine the sublime Ideas, he had took from the Antique.

A Man of Genius can invent a Subject in general; but if he has not studied particular Objects, he will be embarrassed in the Execution of his Work, unless he has Recourse to the Studies of others.

It is even very likely he has neither the Time nor the Conveniency of seeing Nature, but if he has a fine Genius, he'll be capable to study after the Pictures, Draughts, and Prints of Masters, who knew how to chuse the best Parts, and work them with Judgment. Such, for Example, who wants to make a Landscape, and has never seen,

seen, or never observed the Countries proper to be painted for their Variety, or their Agreement, will do very well to have Recourse to those who have studied those Countries, or have represented in their Landskips the extraordinary Effects of Nature, and make them serve; afterwards, towards inventing something of himself.

He'll ever find two Advantages in studying, after the Works of the best Masters. The first is, that he'll find Nature free from several Things, which must be rejected when it is copied. — The second, that he'll learn thereby how to make a good Choice of Nature, to take from it but what's beautiful, and to rectify its Imperfections. Thus a Genius well regulated, and supported by the Theory, serves to put advantageously in Use, not only one's own Studies, but likewise those of others.

Leonardo de Vinci has wrote, that the Spots found on an old Wall, forming confuse Ideas of different Objects, can excite a Genius, and help it towards its Productions. Some have imagined, that that Proposition lessens the Genius, without giving good Reasons for it. Though it is certain, that on such a Wall, or on such a Thing maculated, there is Room, not only to conceive Ideas in general; but every one conceives different ones therefrom, according to the Diversity of Genius's, and what is seen then but confusedly, clears up, and is formed in the Mind, according to the Taste of him in particular who looks at it. So that one sees a beautiful and rich Composition, and Objects conformable to his Taste, because his Genius is fertile, and his Taste good; and the other, on the contrary, sees nothing in it but poor, and of a bad Taste, because his Genius is cold, and his Taste bad.

But let the Characters be what they will, each can find on that Object something to excite his Imagination, and produce something which belongs to it. The Imagination seated thus by Degrees, will render itself capable, at the Sight of some Figures, to conceive a greater Number of them, and enrich the Scene of his Subject, by some undecided Object, which will give Occasion to it.

As to the *Actions of Nature, and those of Habit and Education*. — Nature is not only diverted by the Accidents to be met with in the actual Productions, but, likewise, by the Habits contracted by the Things produced. Therefore the Actions of Nature can be consider'd in two Manners, either when it acts itself freely, or when it acts by an Habit directed by others.

The Actions purely of Nature, are those Men would do, if from their Infancy they were suffer'd to work, according to their natural Penchant; and the Action of Habit and Education, are those done in Consequence of the Instructions and Examples they have received. Of those there are as many as there are different Nations, and they are so mixed among the Actions purely natural, that, in my Opinion, it is very difficult to know the Difference thereof. It is, notwithstanding, what Painters must endeavour to do; for they have often Subjects to treat where they must follow the pure Nature, either in the whole, or in Part. They should not be Strangers to the different Actions most Nations have invested Nature withal; but as their Difference proceeds from some Affectation, which is a Veil which disguises the Truth; the principal Study of a Painter must be to unfold, and discover in what consists the true, the beautiful, and the simple of that same Nature, which draws all its Beauties and all its Graces, from its Purity and Simplicity.

It is visible, that the ancient Sculptors have searched that natural Simplicity, and that *Raphael* has found it in their Works, with the good Taste, that we admire in his Figures. But though Nature be the Source of Beauty, it is pretended that Art surpasses it; it is even the Opinion of several celebrated Authors; therefore it is a Problem, which it is proper to resolve.

Nature should be consider'd in two Manners, either in the particular Objects, or in the Objects in general, or in itself. Nature is ordinarily defective in the particular Objects, in the Formation whereof, it is, as already observed, diverted by some Accidents from what she intended, which is always to form a perfect Work. But if it be consider'd in itself, in its Intention, and in the general of its Productions, it will be found perfect.

It is in that general, that the ancient Sculptors have found the Perfection of their Works; and whence *Polyclète* took the fine Proportions of the Statue he made for Posterity, and which was called the Rule. The same may be said of Painters. The advantageous Effects of Nature have inspired them with the Desire of imitating them; and a happy Experience has reduced, by Degrees, those same Effects into Precepts. Therefore it is not from a single Object, but from several that the Rules have been established.

If we compare the Art of a Painter, which has been founded on Nature in general, with a particular Production of that same Nature, we may truly say, that Art is above Nature: But if we compare it with Nature itself, which is its Model, that Proposition will be false.

In fact, to consider Things well, whatever Care Painters have took yet to imitate that Mistress of Arts, we find that they are still at a very great Distance from it, and that it contains a Source of Beauties, which will never be exhausted. Wherefore it is said, that in the Arts we learn every Day still something new, because Experience, and our Reflections, discover continually something new in the Effects of Nature, which are without Number, and always different one from the other.

Note, That as the ancient Sculptors and Painters have been the greatest Imitators of Nature, it is not improper to speak in this Place of their Works, known under the general Name of *Antique*; since, at the same Time, it will much contribute towards the Instruction of our Pupil Painter.

We call *Antique* all the Works of *Painting*, *Sculpture*, and *Architecture*, either in *Egypt*, *Greece*, or *Italy* from the Time of *Alexander the Great*, to the Invasion of the *Goths*, who by their Fury and Ignorance made all the Arts perish. The Word *Antique*, notwithstanding, is more particularly in Use to signify the Sculptures of those Times, as well Statues and Bas-Relievo's, as Medals, and engraved Stones. All those Works are not equally good, but even in those which are but indifferent, there is a certain Character of Beauty, which makes the Connoisseurs distinguish them from modern Works.

Therefore it is not of those modern Sculptures I intend to speak here, but of those perfect antique ones, which are seen with Admiration, and the ancient Authors have placed them above Nature itself; and never praised Man's Beauty, but according to the Conformity it had with the fine Statues.

It is certain, that few Persons are capable to discover all the Elegance which is in the antique Sculptures, because we should want for it a Mind proportioned to that of the Sculptors who made them, and those Men had a sublime Taste, a quick Conception, and the Execution exact and ingenious. They have given to their Figures Proportions conformable to their Character, and have designed the Divinities by Contours more elegant, and of a greater Taste than those of common Men. They have made a nice Choice of the beautiful Nature, and have remedied, in an excellent Manner, to the Impossibility they were reduced to by the Matter they employ'd of imitating all.

Therefore a Painter cannot do better than to endeavour to penetrate the Excellence of those Works, the better to discover the Purity of Nature, and to design more learnedly, and more elegantly. But, however, as there are in Sculpture several Things which do not become *Painting*, and a Painter has, besides, other Means to imitate Nature more perfectly, he must consider the Antique as a Book, translated into another Language, in which it suffices to give well the Sense of the Author, without pretending to translate Word for Word.

As to what we call, in *Painting*, the *grand Gout*, or *Taste*, it is indispensably required in that Art, where there must be something great and extraordinary, capable to surprise, please, and instruct. Since it is thereby that the most common Things become beautiful; and the beautiful, sublime and marvellous.

I may be asked, perhaps, in this Place, if to be a faithful Historian be of the Essence of *Painting*? To which I answer, that though a Painter is obliged to be faithful

faithful in the History he represents, and that by the curious Research of the Circumstances it is accompanied with, he heightens the Beauty and the Price of his Picture, that Obligation is not entirely of the Essence of *Painting*, but only an indispensable Decency, as Virtue and Learning are in Man, and as a Man is no less a Man, though he be ignorant and vicious; a Painter is no less a Painter though he be ignorant in History. And if it be true, that Virtue and Learning are the Ornaments of Men; it is equally as true, that the Works of a Painter are the more valuable, the greater is the Fidelity he shews in the historical Subjects he represents.

Therefore a Painter may be a very great Master of his Art, and very ignorant in History. We see almost as many Examples of it, as there are Pictures of the *Titian*, of *Paul Veronese*, of the *Tintorette*, of the *Bassans*, and of several others, who minded scarce any Thing else besides the Essence of their Art, *i. e.* the Imitation of Nature; and have less applied themselves to Things accessory, which can be, or not be, without causing the least Alteration in the Essence. It seems that it is in that Sense, the Curious consider the Works of the Painters above-mentioned, since they buy them so dear.

It is certain, that if that Essence in the Works of the *Venetian* Painters, had been accompanied with Ornaments capable to raise the Price thereof, *viz.* a Fidelity in History and Chronology, they would be much more valuable; but it is certain, likewise, that it is by Means of that Essence, Painters are to instruct us; and that we should search in their Paintings, the Imitation of Nature preferably to all Things. If they instruct us, well and good; if not, we have always the Pleasure to see in their Works a Kind of Creation, which diverts us, and awakes our Passions.

If I want to learn the History, I will not consult a Painter, who is no otherwise an Historian but by Accident. I'll read Books wrote on that Subject, and whose essential Obligation is not only to relate Facts, but to relate them faithfully.

But however, I'll not pretend here to excuse a Painter for his being a bad Historian, for one is always blameable for doing ill what he undertakes. If a Painter wanting to treat of an historical Subject, is ignorant of the Objects which must enter his Composition to render it faithful, he must take great Care to learn it; and if he neglects it he is inexcusable.

The Invention, which is an essential Part of the Art, consists only in finding the Objects which must enter the Picture, according to the Imagination of the Painter, false or true, fabulous or historical. And if a Painter was to imagine, that *Alexander* was dressed as we are at present, and should represent that Conqueror with a Hat and Wig, he would certainly represent a very ridiculous Thing, and commit a very great Fault; but that Fault would be against History, not against Painting; supposed, besides, the Things were represented according to all the Rules of the Art.

But though the Painter represents Nature by Essence, and History by Accident; that Accident should not be of less Consideration to him, than the Essence, if he will please every Body, and especially Men of Letters, and those who consider a Picture, rather with the Mind than with the Eyes, who make the Perfection thereof to consist principally in representing faithfully History, and expressing the Passions.

As to the imperfect Ideas of *Painting*.—Few Persons have a very clear Idea of *Painting*, Painters themselves not excepted; several of them placing the whole Essence of their Art in the Design, and others in the Colours. Most of those who have to maintain in the World a Character of Witicism, and especially Men of Letters, do not commonly conceive *Painting* otherwise than by the Invention, and as a pure Effect of the Imagination of the Painter. They examine that Invention, make the Anatomy thereof, and as it appears more or less ingenious, they praise the Picture more or less, without considering the Effect thereof, nor to what Degree the Painter has carried the Imitation of Nature.

It is in vain, for these Sorts of Persons to say, that the *Titian*, the *Georgion*, and *Paul Veronese* have exhausted themselves, and have took so much Pains to carry so far the Imitation of Nature, and that the best Painters value

their Works, and propose them as the most perfect Originals. In vain these Paintings are shewn to them, since correct Prints could suffice to exercise their Judgment, and fill the Extent of their Knowledge.

If I be asked, how the Remains of the imperfect Idea of *Painting*, have been preserved, since the Restoration thereof, in the Mind of several? I'll answer, that *Painting*, like the other Arts, has been no otherwise known than by the Progresses it has made in the human Mind. Those who began to renew it in *Italy*, and therefore could have but very weak Principles of that Art, gained, notwithstanding, the publick Admiration, by the Novelty of their Works; and in Proportion as the Number of their Paintings increased, and Emulation gave them Lights, the Pictures increased in Price and Beauty, whence arose Lovers of *Painting*, and Connoisseurs; and Things being arrived to a certain Point, People began to imagine, that it was as impossible to do any Thing more perfect, than was admired at that Time.

The Great visited the Painters, the Poets celebrated their Praises, and even in the Year 1300, *Charles I.* King of *Naples*, passing through *Florence*, visited *Cimabue*, who was in Reputation then, and *Cosme* of *Medici* was so charmed with the Works of *Philip Lippi*, that he neglected nothing to conquer the fantastical Humour and Idleness of that Painter.

But however, it is easy to judge by what we have left of those first Works, that *Painting* in those Times was not of much Value, when compared with those we have at present of the best Masters. For not only the Parts which depended on the Composition, and on the Design, were not yet season'd with the good Taste which has appeared since; but that of the *Coloris* was absolutely unknown, as well in the Colour of the Objects in particular, called local Colour, as in the Intelligence of the *Clair-obscur*, and in the Harmony of the *Tout-ensemble*. It is true, that they employed Colours, but the Road they followed in it was trivial, and served rather to make us remember it, than to represent the Truth of the Objects.

In that Ignorance of the *Coloris* where Painters had been educated, they did not know the Power of that enchanting Part, nor to what Degree it was capable to carry their Work. They contented themselves with practising what they had learned from their Masters, and were occupied in nothing else but how to render the Road they had been shewn easy and practicable; therefore the Invention and the Design made their whole Study.

At last, the good Genius of *Painting* succeeded: several Years afterwards, very great Men in *Tuscany*, and the Dutchy of *Urbino*, who, by the Solidity of their Wit, the Goodness of their Genius, and the Assiduousness of their Studies, raised the Ideas of the Knowledge they had received from their Masters, and carried them to a Degree of Perfection which caused the Admiration of Posterity.

Those to whom we are particularly indebted for that Perfection, are *Leonardo de Vinci*, *Michel Angelo*, and *Raphael*; but this last, who raised himself above the others, acquired so many Parts in his Art, and has carried them to so high a Degree, that the great Praises given him, have made believe, that he wanted nothing, and have fixed in his Person all the Perfection of *Painting*.

As it is necessary in the Practice of this Art, to begin by the Design, and it is certain, that the Source of the good Taste and Correction, is found in the antique Sculptures, and in the Works of *Raphael*, most of the young Painters go to *Rome* to study, and to bring from thence at least a general Esteem of the Works admired there, and communicate it to all those that hear them. Thus a great Number of Curious and Lovers of *Painting*, have preserved on the Faith of others, or on the Authority of Authors, that first Idea they have received, *viz.* that the Perfection of *Painting* was found in the Works of *Raphael*.

Most of the *Roman* Painters were likewise of that Opinion, have insinuated it to Foreigners, either by Reason of their Love for their own Country, or by Negligence for the *Coloris*, which they have never well known, or by the Preference they gave to the other Parts of *Painting*, which being in great Number, occupied them the rest of their Life.

Till then, therefore, nothing else had been minded, but

but what depended on the Invention and Design; and though *Raphael* has invented very ingeniously, has designed with a perfect Correctness and Elegance; has expressed the Passions of the Soul with an infinite Energy and Grace, has treated the Subjects with all possible Conveniency and Grandeur, and no Painter has disputed with him the Preference, in the great Number of Parts he possessed; it is certain, notwithstanding, that he has not penetrated far enough into the *Coloris* to render the Objects very true and sensible, nor to give the Idea of a perfect Imitation; though that perfect Imitation is properly the Essence of *Painting*, it proceeds from the Design and the *Coloris*; and if *Raphael* and the best Painters of his Time had this last Part but imperfectly, the Idea of the Essence of *Painting* which proceeds from the Effect of their Works must be imperfect, as well as that, which has successively introduc'd itself into the Mind of some Persons, otherwise very learned.

The Works of the *Titian*, and the other Painters, who have published their Thoughts by Means of a faithful Imitation, should it seems have destroyed the bad Repts I mention, and have reformed the Ideas according as Nature and Reason require it from a just Mind. But as Youth brings nothing from *Rome* to *Venice* but a prejudiced Mind and Eye, and they commonly sojourn but very little in that last City, they see in it, but as *en passant*, the beautiful Works which could give them a just Idea, far from contracting there an Habit of good *Coloris*, which would perfect the Studies they have made at *Rome*, and render them irreproachable in all the Parts of their Profession.

But what's surprizing is, that certain Curious, who have some Remains of that false Idea, and being themselves charmed with the Beauty of the *Venetian* Paintings, purchase them at a great Price, though those *Paintings* have scarce any other Merit than by the Idea I have established of the Essence of *Painting*.

As to the *Composition*; which, in my Opinion, is the first Part of *Painting*. — Some have confounded the first Part of *Painting* with the Genius, others with a Fertility of Thoughts; and others with the Disposition of Objects; but all those Things are different from one another. I thought that to give a clear Idea of the first Part of *Painting*, I should call it *Composition*, and divide it into two, *viz.* Invention and Disposition. The Invention finds only the Objects of the *Painting*; and the Disposition places them. These two Parts are different, it is true, but they are so well connected together, that they may be understood under the same Name.

The Invention is formed by reading in the Subjects extracted from History or the Fable. It is a pure Effect of the Imagination in *metaphorical Subjects*; it contributes to the Fidelity of the History, as to the Clearness of the Allegories; and in what Manner soever it is used, it must never keep the Mind of the Spectator in Suspense by any Obscurity. But let the Objects introduced into the Picture be ever so faithfully and ingeniously chosen, they'll never produce a good Effect, if they be not advantageously disposed, according as the Economy, and the Rules of the Art require it: And it is the just Assemblage of those two Parts, which I call *Composition*.

As to the *Design*, which I consider as the second Part of *Painting*. — The good Taste and Correctness of the *Design*, are so necessary in *Painting*, that a Painter destitute of it, is obliged to do Miracles to gain some Reputation; and as the Design is the Base and Foundation of all the other Parts, that it terminates the Colours, and unfolds the Objects, its Elegance and Correctness is no less necessary in *Painting*, than the Purity of Language in Eloquence.

Painters who reduce by Habit all their Figures under the same Air, and the same Proportions, have never well conceived that Nature is no less marvellous in the Variety, than in the Nature of its Productions, and that by a judicious Mixture of both, they could arrive to a perfect Imitation.

Therefore the Qualities or Conditions required in a Design are Correctness, good Taste, Elegance, Character, Diversity, Expression, and Perspective.

Correctness depends principally on the Justness of the Proportions, and a Knowledge of Anatomy. Taste is an Idea or Manner of Designing, which arises either

from the Complexion and natural Disposition, or from Education, one's Master, Studies, &c. Elegance gives the Figures a Kind of Delicacy, which strikes People of Judgment, and a certain Agreeableness which pleases every Body. The Character is what is peculiar to each Thing; in which there must be a Diversity; in as much as every Thing has its particular Character to distinguish it. The Expression is, as already observed, the Representation of an Object according to its Character, and the several Circumstances it is supposed to be in. The Perspective is the Representation of the Parts of a *Painting* or Figure, according to the Situation they are in with Respect to the Point of Sight.

The principal Rules that regard the Design are; that Novices accustom themselves to copy good Originals at first Sight; not to use Squares in Drawing; for fear of stinting and confining their Judgment; to stay till they can design well after the Life, before they begin the Practice of Perspective Rules; in Designing after the Life, to learn to adjust the Bigness of their Figures to the visual Angle, and the Distance of the Eye from the Model or Object; to mark it at all the Parts of their Design, before they begin to shadow; to make their Contours in great Pieces, without taking Notice of the little Muscles, and other Breaks; to make themselves Masters of the Rules of Perspective; to observe every Stroke as to its Perpendicular, Parallel, and Distance; and particularly so to compare, and oppose the Parts that meet upon, and traverse the Perpendicular, as to form a Kind of Square in the Mind; which is the great and almost the only Rule of Designing justly; to have a Regard not only to the Model, but also to the Part already designed; there being no such a Thing as Designing with strict Justness, but by comparing and proportioning every Part to the first, &c.

As to Attitudes. — In them the Ponderation and Contrast are founded in Nature. It performs no Action without shewing those two Parts; and was it to fail in it, it would be either deprived of Motion, or constrained in its Action.

As to Expressions. — They are the Touch-stone of the Judgment of the Painter: He shews by the Justness wherewith he distributes them, his Penetration and Discernment: But the Spectator wants the same Judgment to perceive them well, a Painter does to execute them well.

A *Painting* must be consider'd as a Scene, where each Figure acts its Part. Figures well designed and well coloured are marvellous, 'tis true; but most ingenious People, who have not yet a very just Idea of *Painting*, are no otherwise sensible to those Parts than they are accompanied with the Vivacity, Justness, and Delicacy of the Expressions. They are one of the rarest Talents of *Painting*, and he that is happy enough to treat them well, interests in it, not only the Parts of the Face, but likewise all those of the Body, and make even the most inanimated Objects to concur to the general Expression of the Subject, by the Manner he exposes them.

As to the Extremities, *viz.* the Head, Feet, and Hands, are more known and more observed, that they speak to us in the *Painting*, they must be more finished than any other Things, suppose the Action they'll be in, disposes and places them in a Manner to be well seen.

As to Draperies. — It is said in *Painting*, to *throw a Drapery*, or *give a Drapery*, instead of cloathing a Figure. That Word *throwing* seems to me the more expressive, that Draperies are not to be set in Form, as our Cloaths are; but in following the Character of pure Nature, which is far from all Affectation, the Plaits must be found as by Chance round the Members, that they may make them appear such as they are; and by an industrious Artifice, contrast them in shewing them, and caress them, as it were, by their tender Sinuosities, and Softness.

The ancient Sculptors, who had not the Use of different Colours, because they worked the same Piece on the same Matter, have avoided the great Extent of the Plaits, lest that by being round the Members, they should attract the Eyes, and hinder the naked of their Figures from being seen at Leisure. They have often used wet Linen for Drapery, or have multiplied the same Folds, that that Repetition should make a Kind of

Hatching

Hetching, which by its Obscurity should render more sensible the Members they cover. They have observed this last Method, most commonly, in Bass-Relievo's. But in whatever Manner they have treated their Draperies, they have observed a marvellous Order in placing the Plaits.

A Painter, who by the Diversity of his Colours and Lights, must take off the Equivocation of the Members with the Draperies, can very well regulate on a good Order, the Plaits of the Antique, without imitating their Number, and can vary the Stuffs according to the Characters of his Figures.

The Painters who knew nothing of that Liberty they had, have as much wronged themselves in following the antique Sculptures, as the Sculptors in wanting to follow the Painters.

The Reason why the Plaits must mark the Naked, is, that *Painting* is a flat Superficy, which must be annihilated in deceiving the Eye, and leaving no Equivocation. A Painter is then obliged to observe that Order in all his Draperies, either fine or coarse, worked or plain; but he ought to prefer, above all Things, the Majesty of the Plaits to the Richness of the Stuffs, which is not proper but in Histories, in which it has, or could be employed according to the Times and Customs.

As a Painter must avoid a Hardness and Stiffness in the Plaits, he must likewise use with Prudence of flying Draperies. For they cannot be agitated but by the Wind, in a Place where it may be reasonably supposed to blow; or by the Compression of the Air when the Figure is supposed in Motion. These Sorts of Draperies are advantageous, because they contribute towards giving Life to the Figures by the Contrast; but great Care must be taken, that the Cause thereof be natural, and likely; and not to give in the same Picture Draperies flying on different Sides, when they cannot be agitated but by the Wind, and the Figure is at rest; a Fault whereof several good Painters have been guilty.

As to the Landskip. — If *Painting* be a Kind of Creation, it shews it still more in Landskips than in any other Sort of *Paintings*. In them Nature is most generally seen out of its Chaos, and the Elements more unfolded. In them the Earth is adorned with its different Productions, and the Heavens with their Meteors. And as this Kind of *Painting* contains an Abridgement of all the others, the Painter who practises it, must have an universal Knowledge of the Parts of his Art, if not in so great a Detail as those who commonly paint History, at least speculatively, and in general. And if he does not finish all the Objects in particular, which compose his Piece, or accompany his Landskip, he is obliged at least, to express in a lively Manner, the Taste and Character thereof; and to give the much more Spirit to his Works, that it is less finished.

I do not pretend, notwithstanding, to exclude from that Talent the Exactness of the Work, on the contrary, the more finished, the more valuable it will be. But let a Landskip be ever so well finished, if the Comparison of the Objects does not render them valuable, and preserve their Characters, if the *Sites* be not well chosen, or are not supplied by a fine Intelligence of the *Clair-obscur*, if the Touches be not judicious, if the Places be not animated by Figures, Animals, or other Objects, which are most commonly in Motion, and if the Truth and Variety of Nature be not joined to the good Taste of the Colour, and to the extraordinary Sensations, the *Painting* will never gain a Reputation among Connoisseurs.

Note, That *Site*, or *Scite*, denotes the Situation of a House, &c. And sometimes the Ground-Plot, or Spot of Ground it stands upon.

As to the Perspective. — Some Authors have imagined that Perspective and *Painting* were the same Thing, because there was no *Painting* without Perspective. Tho' the Proposition is false, absolutely speaking, since the Body, which cannot be without Shadow, is not, notwithstanding, the same Thing with the Shadow; but however it is true, in that Sense, that a Painter cannot do without Perspective, and that he does not draw alike, nor give a Stroke of his Pencil, without Perspective having some Part in it, at least habitually. It regulates

the Measures of the Forms and the Degradation of the Colours, in any Part of *Painting* it is to be met with. A Painter is obliged to know the Necessity thereof; and though he has contracted, as he ought, a perfect Habit thereof, he'll expose himself often to commit very great Faults against that Science, if he neglects to consult it anew, at least in the visible Places, and to take the Rule and Compass, to hazard nothing, and not expose himself to Censure.

Michel Angelo was blamed for having neglected the Perspective, and the greatest Painters of *Italy* were so well persuaded, that without it a Composition could not be render'd regular, that they were resolved to know it perfectly. *Raphael* was so regular on that Point, that we even see in some of his Draughts a Scale of Degradation.

As to the Colouring; which I establish for the third Part of *Painting*. — Colouring in *Painting*, is the Manner of applying and conducting the Colours of a Picture, or the Mixture of Lights and Shadows, formed by the various Colours employ'd in a *Painting*.

Piles observes, that the Word Colouring, in its confined Sense, is chiefly applicable to a History-Piece; scarce at all to a Landskip. He adds, that the Term Colouring, relates more immediately to the Carnations than any Thing else.

The Colouring, in its general Sense, takes in whatever relates to the Nature and Union of Colours; their Agreement, or Antipathy; how to use them to Advantage in Light and Shadow, so as to shew a Relievo in the Figures, and a Sinking of the Ground; what relates to the aerial Perspective, *i. e.* the Diminution of Colours by Means of the Interposition of Air; the various Accidents and Circumstances of the Luminary and the Medium; the different Lights, both of the Bodies illuminating and illuminated; their Reflections, Shadows, different Views, with Regard either to the Position of the Eye, or the Object; what produces Strength, Boldness, Sweetness, &c. in *Paintings* well coloured; the various Manners of Colouring both in Figures, Landskips, &c.

As to the Accord of Colours. — There is an Harmony and Dissonance in the different Kinds of Colours, as there is in Tunes in Musick, it is not only necessary that the Notes be just, but likewise that in the Execution, the Instruments be all in Tune: And as the Instruments of Musick, do not always agree together, for Instance, the Lute with the Hautboy, &c. Likewise there are Colours which cannot be left together without shocking the Sight; as the Vermillion with the Greens, the Blues, and the Yellows. But likewise as the more acute Instruments save themselves among a great Quantity of others, and have sometimes a very good Effect; thus the most opposite Colours being placed *a propos*, and with Judgment, between several others which are in Union, render certain Places more sensible, which must be predominant, and attract the Sight.

Titian has followed this Method in his Picture of the Triumph of *Bacchus*, where having placed *Ariadne* on one Side of the Picture, and therefore judging it impracticable to render her as remarkable as he would have her, by the great Light he has preserved in the Middle of his Piece, gave her a red Scarf on a blue Drapery, as well to loosen her from the Bottom of the Picture, which is a blue Sea already, as because it is one of the principal Figures of the Subject, on which he would have the Eye fixed. *Paul Veronese*, in his Wedding of *Cana*, because Christ, who is the principal Figure of the Subject, is a little sunk in the Picture, and he could not make him be remarked by the Brilliant of the *Clair-obscur*, has dressed him in blue and red, to attract the Eye on that Figure.

As to the *Pinsel*. — The Term *Pinsel* is taken sometimes for the Source of all the Parts of *Painting*, as when the Picture of the Transfiguration of *Raphael*, is the finest Piece which came out of his *Pinsel*; and sometimes it is understood of the Work itself, *v. gr.* when it is said, that of all the Painters of Antiquity, the most learned *Pinsel* is that of *Apelles*. But here the Word *Pinsel* signifies only the Manner of using it in the Application of Colours; and when those same Colours have not been too much agitated, and as it is said too much tormented by the Motion of a heavy Hand, but, on

on the contrary, the Motion appears free, quick and light, it is said that the Work is of a good Pencil. But that free Pencil is of but little Signification, unless it be guided by the Head, and shew that the Painter is Master of his Art. In a Word, a fine Pencil is to *Painting* what Musick is to a fine Voice; since both are esteemed in Proportion of the grand Effect, and Harmony which accompany them.

As to *Licences*.—They are so indispensibly necessary, that there are some in all Arts. To take Things in a strict Sense, Licences are against the Rules, but to take them according to our Judgment, they serve as Rules, when taken very *a-propos*. And every judicious Mind will find them *a-propos*, when the Work in which they are employ'd has a greater Effect, and that by means thereof a Painter arrives more effectually to his End, which is to impose on the Sight. But all Painters have not a particular Talent to employ them to Advantage; that belongs only to great Genius's who are above the Rules, and know how to use ingeniously Licences; whether they employ them for the Essence of their Art, or they regard History only; these last deserve more Attention, and lead me to enquire, *with what Authority Painters have represented the divine Things, and those which are spiritual or unanimated under human Figures?*

The sacred Scripture speak in several Places of the Apparitions of God to Men, either really by the Ministry of Angels, or in Visions by Dreams and Extasies. There is a beautiful Description of God under the Form of an old Man, in the seventh Chapter of *Daniel*, v. 9. the same Scripture speaks likewise of several Apparitions of Angels under human Forms: Therefore the Church in the Council of *Nice* has made no Difficulty to permit Painters to represent God the Father under the Form of an august old Man, and the Angels under human Forms.

It appears likewise that a Painter has a Right to represent living unanimated Things, when he follows only in that the Idea which the Scripture gives of it: And the Spectator ought not to be easily scandalized when he sees in Pictures holy Subjects mixed with poetick Fictions, as if Fictions and Poetry were indispensably something prophane. The Book of *Job*, the *Psalms* of *David*, the *Revelations*, are all poetical, and full of figured Expressions, without reckoning all the Parables which are in the rest of the Scripture. Therefore it is according to the Text of the Scripture, that *Raphael*, in the Passage of the River *Jordan*, has painted under a human Figure that River which pushes back its Water towards their Source.

Poussin, who in his Picture of *Moses* found, has followed *Raphael's* Example, to represent the River *Nile*, has been blamed for it by some Criticks, and these are the Reasons they give for it.

They say, that false Divinities are not to be mixed with that of our Religion; that these Rivers are false Divinities which were adored by the *Pagans*, which ought not to be introduced in sacred Histories: That a Painter besides, should be satisfied with representing only a River, and not a Figure.

To which one may easily answer, that as the Scripture, in introducing Rivers under human Figures, had no Design to speak of those which were adored by the *Pagans*; and though it could express itself naturally and simply, it has notwithstanding used a figured Stile without fear of seducing the Faithful; likewise a Christian Painter, who should follow the Scripture, is very far from adulterating the Truth of the History, but on the contrary wants, in conforming himself to his Original, to give it to understand more pathetically and more elegantly not to an Infidel, but to a Christian like himself, who being cautioned against the false Divinities, ought not to search another Sense but that of the Scripture.

But with regard to the *Pagan* Divinities which are introduced as such, and with the Characters that distinguish them, there is more Difficulty to introduce them in the Compositions. Learned Men have pleaded that Cause with regard to Poetry, and the Suit is yet undecided. But a Painter who has no other Language to express himself but those Sorts of Figures, far from being blamed for using them, he will be always applauded by the Learned, who shall see them employ'd with Judgment and Prudence.

For the false Divinities can be considered in two Manners, either as Gods, or as symbolical Figures. As Gods, a Painter cannot represent them but in Subjects purely prophane; and as symbolical Figures, he may use them with Discretion on all Occasions where he'll judge them necessary.

Rubens, who, of all Painters has more ingeniously and more learnedly made Use of those Symbols, as it can be seen by the Book of the Entry of the Cardinal Infant in the City of *Antwerp*, and by the Pictures of the Gallery of the *Luxembourg* at *Paris*, has been censured by some for having introduced in his Compositions those allegorical Figures, having mixed thereby, say they, the Sacred with the Prophane.

To which it may be answered, that by the Use *Rubens* has made of them, he has not confounded the Fable with the Truth, but has rather, to express that same Truth, made Use of the Symbols of the Fable. In fact in the Picture of the Birth of *Louis XIII.* he has represented at the Top of the Picture on Clouds a little remote *Castor* on his winged Horse, and on the Side *Apollo* in his Chariot that ascends upwards; to shew that that Prince was born in the Morning, and that the Delivery was happy.

Whence it can be inferred, that the Painter had not the Thought of representing Gods as Gods, but only to paint *Castor* as a Constellation which renders Events fortunate, and the Chariot of *Apollo* ascending to signify the Morning.

And if the Painter, in view of expressing himself, has judged proper to represent the Divinities of the Fable among historical Figures, these by Symbols ought to be considered as invisible, and as being there but by their Signification.

It is in that Sense that the second Council of *Nice*, authorized in it by the Scripture, has permitted to represent to the Eyes of the Faithful God the Father, and the Angels under human Figures. For there would be still more Inconveniency to paint the Persons of the blessed Trinity and the Angels, than there is to introduce in the Scene of a Picture Pagan Divinities. And the Christians being sufficiently cautioned against those Appearances which are but for their Instruction, must, to render them beneficial, enter into the Mind of the Painter, and consider them as if they were not there.

The Authority of painting Wings to Angels can be taken from the Ark of the Covenant, and from the ninth Chapter of *Daniel*, v. 21. but these Passages do not oblige indispensably to give Wings to Angels, since it is certain they have always appeared without Wings. A Painter notwithstanding can make Use of it at Discretion, according as the Art, the good Sense, and the Instruction of the Faithful require it.

But however, all that's allowed is not always expedient; a Painter must use with Moderation of the Authority he borrows from the Scripture, and takes Care that in wanting to make Use of the Advantages of his Art, he may not disguise the Truth, and the Holiness of the Subject he is to treat.

As to *naked Figures, and when they can be used*.—Painters and Sculptors who are very learned in the Design, search commonly the Occasions of introducing naked Figures into their Paintings, to gain thereby Applauses, and to be distinguished from others; and in that they are to be valued, provided they remain within the Bounds of Truth and History, of Likelihood, and Modesty. There are some Subjects which are far more favourable for the Representation of the Naked than others; and it may be used, for Example, in Fables, in the Supposition of hot Climates from which we have no Relations concerning Modes or Fashions, and among Artificers of the antient Times. *Cato* the Censor, according to *Plutarch*, worked quite naked among his Workmen, when he was returned from the Senate; and *St. Peter* was naked when our Lord appeared to him after his Resurrection, and found him fishing with the other Apostles.

The Naked can also be used in the Representation of allegorical Subjects, in that of the Gods and Heroes of the *Pagan* Antiquity; and lastly, in the other Occasions where the simple Nature can be supposed. For Habits have been invented for no other Reason than to defend Men against the Cold, and to hide their Shame.

There are besides, at this present Time, many People who go quite naked, because they inhabit hot Climates, where Use has excus'd them of Indecency and Shame. Lastly, the general Rule which must be follow'd in this is, as already observed, that there should be nothing against Likelihood and Modesty, which condemn the criminal Practice of those debauched Painters, who paint obscene Figures, and expose them to publick View, even in Christian Countries, which had been condemned to the Fire, in the flourishing State of the *Roman* Republick, as serving to nothing else but to debauch Man's Morals, and render him vicious.

Painters represent most of their Figures with the Head and Feet naked, which should always be, according to the Laws of simple Nature; which, with regard to those Parts, accustoms itself easily to Nudity. We see Examples of it, not only in hot Climates, but likewise in the midst of the coldest Mountains of the *Alps*, where even Children go bare-footed in Summer among Stones and Flints, and in Winter among Ice and Snow.

But if we have Regard to the Truth of History, we shall find that the Naked is a Licence which Painters have usurped, and of which they make Use for the Advantage of their Art; but of which they likewise very often abuse, without even excepting from it, either *Raphael* or *Poussin*. They have represented the Apostles bare-footed, against what is formally said in the Gospel, where our Lord forbids them using any Precaution for their Cloaths, telling them positively to be contented with the Shoes they had, without wearing any others. And in the *Acts of the Apostles*, when the Angel delivered St. Peter, he bids him to put on his Girdle and to tie his Shoes; whence we must infer that they were not bare footed.

The same may be said of *Moses*, who, when he approached the burning Bush, was ordered to quit his Shoes; and is notwithstanding represented by *Raphael* bare-footed in the other Actions of his Life, as if *Moses* had wore Shoes but while he kept the Flocks of his Father-in-law. I could give here several other Examples, where *Raphael* and several other Painters after him have represented Figures bare-footed, against the Truth of History and Likelihood.

It is observed, that the *Greek* Sculptors have made oftener naked Figures than the *Romans*; I know no other Reason for it, than that the *Greeks* have made choice of Subjects more agreeable to the Desire they had to make People admire the Depth of their Science in the Construction and Assemblage of the Parts of the human Body. They represented in their Statues rather Gods than Men; and in their Relievo's rather *Bachanalia* and Sacrifices, than Histories. The *Romans*, on the contrary, who wanted by their Statues and Bas-relievo's to transmit to the Posterity the Memory of their Emperors, have found themselves indispensably obliged to do nothing against the History, and to dress their Figures in the Fashion of their Time.

As to *Grace*.—The Necessity of *Grace* in *Painting* is a Thing generally speaking which wants no Proofs. There occurs only a Difficulty on that Point, *viz.* if *Grace* be necessary in all Sorts of Subjects, in Combats as in Feasts, in Soldiers as in Women.

I conclude in the Affirmative; and the Reason I give for it is, that though *Grace* is first perceived on the Face, it is not, notwithstanding, in that single Part that it seems to reside, but consists principally in the Turn which the Painter knows to give to his Objects, to render them agreeable, even those which are inanimated: Whence it follows, that there can be a Sort of *Grace* in the Loffiness of a Soldier, by the Turn which has been given to his Air and Attitude, but that there can be some likewise in a Drapery or some other Thing, by the Manner it will be disposed.

Note, That after this Idea I have given of a perfect Painter, and the Proofs I have brought of each of his Parts, I must endeavour to reduce all that Speculation into Practice; beginning by searching first a proper Place to work in, where there should be no Sun to dazzle the Eyes of the Painter, and hinder him from seeing what he does; and no false Lights which could occasion very great Faults in his Work; neither too

hot nor too cold; for if too hot it would chance to cause some Confusion in the Application of his Colours; and if too cold it would render his Pencil too heavy. It must likewise be entirely free from Dust.

The next Thing our Pupil Painter is to provide himself with is all Sorts of Colours, the principal thereof are *Red*, and *White Lead* or *Cerusse*, *Yellow Okers*, several Kinds of Earth, as *Umber*, &c. besides *Orpiment*, *Black Lead*, *Cinnabar*, *Gumbooch*, *Lake*, *Bice*, *Verditer*, *Indigo*, *Vermillion*, *Verdigrease*, *Ivory Black*, *Lampblack*, *Smalt*, *Ultramarine*, *Prussian Blue*, and *Carmine*.

Note, That *Cerusse* makes a beautiful white Colour, and is much used both in Oil and Water-Colours. The best *Cerusse* is that of *Venice*; but this is rare, that chiefly used is either *English* or *Dutch*, both of which have more Marl in them than *White Lead*; the latter however is the better of the two.—*Orpiment* must be chosen of a golden yellow Hue, easy to scale, and the Scales very thin, small and shining like Gold.—The *Umber* or *Umbre*, is a dry dusky coloured Earth, which diluted with Water, serves to make a dark brown Colour, usually called with us a Hair-Colour. It is called *Umber* from *umbra*, Shadow; as serving chiefly for the shadowing of Objects; or rather from *Umbria*, a Province of *Italy*, whence it is used to be brought. The best *Oker* is that of *Berry* in *France*.—*Verditer* is used for a Blue, but must usually be mixed with Yellow for a green Colour.—The *Vermillion* is a bright beautiful red Colour. We have two Kinds of it from *Holland*; the one of a deep Red, the other pale: But it is of the same Matter at Bottom, the Difference of Colour only proceeding from the *Cinnabar's* being more or less ground; when fine ground the *Vermillion* is pale, and this is preferred to the coarser and redder.—The *Verdigrease*, to be good, must be very dry, of a deep Green, and pretty clear of white Spots.—The *Ultramarine*, is a beautiful blue Colour prepared from *Lapis Lazuli*. This Blue is one of the richest and most valuable Colours used in *Painting*.—The Preparation consists in first calcining the *Lapis* in an Iron Pot or Crucible, then grinding it very fine on *Porphyry Stone*, then mixing it up with a Paste made of Wax, Pitch, Mastick, Turpentine, and Oil; and at last washing the Paste well in clear Water, to separate the colouring Part from the rest, which precipitates to the Bottom in form of a subtile, beautiful blue Powder. The Water is then poured off, and the Powder at Bottom dried in the Sun; which is the true *Ultramarine*. Those who prepare this Colour have usually four Kinds, which they procure by so many different Lotions: The first is still the best, and the rest worse and worse to the last; there is *Ultramarine* of the first Kind sold for 11 *l.* Sterling per Ounce; and of the last for about 12 or 15 *s.*—*Ultramarine* must be chosen of a high Colour, and well ground, which is known by putting it between the Teeth, where, if it feels gritty, it is a Sign the Triture is not sufficient. To know whether it be pure or unmixed, put a little of it in a Crucible, and heating it red-hot, if the Powder has not changed its Colour after this Trial, it is certainly pure: On the contrary if you perceive any Change, or any black Specks in it, it is falsified. Besides this, there is another called *common* or *Dutch Ultramarine*; which is only *Lapis* or *Smalt* well ground and pulverized, the Colour whereof when used by the Painters is much like that of true *Ultramarine*, though much less valued. This is also called *Prussian Blue*.—*Carmine*, is a bright Red or Crimson Colour, bordering somewhat on Purple, used by Painters in Miniature, and sometimes by Painters in Oil, though rarely, by reason of its excessive Price. To be good, it must be almost an impalpable Powder. Those that sell it mix it with a small Quantity of red Lead, in Proportion to the Quantity of *Carmine*, to make it weigh heavy, which is a very great Piece of Knavery. I have the Secret of this Colour, which is a valuable one at this present Time of a War with *France*, since none can be brought over easily from those Parts.

Painters reduce all these Colours above-mentioned, and

and the other they use under two Classes, viz. *dark* and *light Colours*. Under *light Colours* are comprehended white, and all those which approach nearest it.—And under *dark Colours*, black, and all those which are obscure and earthy, as *Umber*, *Bistre*, &c.

Simple and Mineral Colours, is another Division among them. Under *Simple Colours* they range all those used by Limners, Illuminers, &c. extracted from Vegetables; and which will not bear the Fire: As the yellow made of Saffron, of *French Berries*, &c. Laccor, and other Tinctures extracted from Flowers. The rest are *Mineral*, drawn from Metals, &c. and are to bear the Fire.

Note, That having thus provided ourselves with Colours, and learn'd how to chuse them, our next Care is to find a *Porphyry*, to grind and mix them, and *Pencils*, *Brushes*, &c. to apply them.

There are *Pencils* of various Kinds, and more of various Matters; the most usual are made of Badgers and Squirrels Hair, those of Swans Down, and those of Boars Bristles; which last are bound on to a Stick, bigger or less, according to the Uses they are destined for; and when large are called *Brushes*. The others are inclosed in the Barrel of a Quill.

The Antients, M. *Felibien* observes, had *Pencils* made of little Pieces of Sponge; whence doubtless the Story of the Painter, who not able to express the Foam of a Dog, succeeded by throwing his Sponge at the Picture.

Besides *Pencils*, we must have a *Pallet*, which is a little oval Table, or Piece of Wood or Ivory, very thin and smooth; on and round which the Painters place the several Colours they have Occasion for, ready for the Pencil. The Middle serves to mix the Colours on, and to make the Tints required in the Work. It has no Handle, but in lieu thereof, a Hole at one End, to put the Thumb through to hold it.

Note, From this we'll return to our Colours, in order to prepare them.

Colours are prepared in three different Manners, either with Size, Whites of Eggs, &c. or with Water, or with Oil.

The Working of Colours with Size or White of Eggs, is said done in *Distemper*, which was the usual Manner of mixing Colours, before the beautiful Secret was found of mixing them with Oil.

Colours diluted with Water, are called *Water-Colours*; which is done by melting a proper Quantity of Gum-Arabick, in Water, and diluting the Colours in that Water.—Colours thus prepared are most commonly used in *Painting in Miniature*, and *Limning*. They are found thus ready prepared in some Colour-Shops.

Oil Colours are ground on the *Porphyry* or *Marble*, by Means of a Moler or Muller. In this Preparation, Care must be taken, that they be ground fine; that in putting them on the Pallet, those which will not dry of themselves, be mixed with Oil, or other Dryers; and that the tingid Colours be mixed in as small Quantities as possible.

Our Colours thus prepared, I'll return to *Painting*, which, with Regard to the Materials, the Matter whereon they are applied, and the Manner of applying them, is of various Kinds, hence came *Painting in fresco*; *Painting in Oil*; *Painting in Water-Colours*, or *Limning*; *Painting in Miniature*; *Painting in Enamel*; and *Painting on Glafs*.

Fresco is a Kind of *Painting* performed on a fresh Plaster, or on a Wall laid with Mortar, not yet dry, and with *Water-Colours*.

The Colours used, are white made of Lime slaked long ago, and white Marble Dust; Oker, both red and yellow; violet Red; Verditer; Lapis Lazuli; Smalt; black Earth, &c. all which are only ground and worked up with Water; and most of them grow brighter and brighter, as the *Fresco* dries.

This Sort of *Painting* is chiefly performed on Walls and Vaults, newly plaster'd with Lime and Sand: But the Plaster is only to be laid, in Proportion as the *Painting* goes on; no more being to be done at once than the Painter can dispatch in a Day, while it is dry. Before he begins to paint, a Cartoon or Design is

usually made on Paper, to be calked and transferred to the Wall, about half an Hour after the Plaster is applied.

For the Work to come out in all its Beauty; the Colours must be laid on quick, while the Plaster is yet moist: Nor must they ever be retouched dry, with Colours mixed up with the White of an Egg, or Size, or Gum, as some Workmen do; by Reason such Colours grow blackish; nor do any preserve themselves, but such as were laid hastily at first.

This Sort of *Painting* has a great Advantage: By its incorporating with the Mortar, and drying along with it, it is render'd extremely durable; and never fails or falls but along with it.

Painting in fresco is very antient; having been practised in the earliest Ages of *Greece* and *Rome*. The Antients painted on Stucco; and we may remark in *Vitruvius*, what infinite Care they took in making the Incrustation or plastering of their Buildings to render them beautiful and lasting. Tho' the modern Painters find a Plaster made of Lime and Sand, preferable thereto; both as it does not dry so hastily; and as being a little brownish, it is fitter to lay Colours on, than a Ground so white as Stucco.

Painting in Oil, is to grind the Colours with Nut-Oil, or Linseed-Oil; but it must be owned the Manner of working is very different from that in *fresco*, or in Water; by Reason the Oil does not dry near so fast; which gives the Painter an Opportunity of touching and re-touching all the Parts of his Figures, as often as he pleases: Which in the other Kinds is a Thing impracticable.

The Figures too are here capable of more Force and Boldness; in as much as the black becomes blacker, when ground with Oil than with Water; besides that, all the Colours mixing better together, make the Colouring sweeter, more delicate and agreeable, and give an Union and Tenderness to the whole Work, inimitable in any of the other Manners.

Painting in Oil, is performed on Walls, on Wood, Canvas, Stones, and all Sorts of Metals.

To paint on a Wall.—When well dry, you must give it two or three Washes with boiling Oil, till the Plaster remains quite greasy and will imbibe no more. Over this are applied desiccative or drying Colours, viz. white Chalk, red Oker, or other Chalks beaten pretty stiff. This Layer being well dried, you'll sketch and design your Subject; and at last paint it over; mixing a little Varnish with your Colours, to save the Varnishing afterwards.

Others to fortify their Wall better against Moisture, cover it with a Plaster of Lime, Marble Dust, or a Cement made of beaten Tiles soaked with Linseed-Oil; and at last prepare a Composition of *Greek Pitch*, Mastich, and thick Varnish, boiled together, which they apply hot over the former Plaster; when dry, the Colours are applied as before.

To paint on Wood.—They usually give their Ground a Layer of White, temper'd with Size; or they apply the Oil above-mentioned. The rest as in *Painting* on Walls.

To paint on Cloth or Canvas.—The Canvas being stretched on a Frame, you must give it a Layer of Size, or Paste-Water. When dry you shall go over with a Pumice-Stone, to smooth off the Knots. By Means of the Size, the little Threads and Hairs are all laid close on the Cloth, and the little Holes stopped up, so as no Colour can pass through.

When the Cloth is dry, a Lay of Oker must be laid on, which is a natural Earth, and bears a Body; sometimes mixing with it a little white Lead to make it dry the sooner. When dry you'll go again over it with the Pumice Stone, to make it smooth.

After this, a second Layer, composed of white Lead, and a little Charcoal black is sometimes added, to render the Ground of an Ash-Colour; observing in each Manner to lay on as little Colour as possible, that the Cloth may not break, and that the Colours when they come to be painted over, may preserve the better.

In some *Paintings* of *Titian*, and *Paolo Veronese*, we find they made their Ground with Water, and painted it over with Oil; which contributed much to the Vivacity and Freshness of their Works: For the Water ground by imbibing the Oil of the Colours, leaves them the

the more beautiful; the Oil itself taking away a deal of their Vivacity.

As little Oil therefore is to be used as possible, if it be desired to have the Colours keep fresh: For this Reason, some mix them with Oil of Aspick, which evaporates immediately, yet serves to make them manageable with the Pencil.

Note, That as to Oils, the best are those of Walnuts, Linseed, Aspick, and Turpentine. The Desiccative or drying Oils, are a Nut Oil boiled with Litharge, and Sandarach, others with Spirit of Wine, Mastic, and Gum-lacca.

The next Operation is to draw the Design on the Canvas; and afterwards to prime the Work, which is done by laying a Lay of White all over it, except on the Lines of the Draught, which must be kept visible. Then if the Picture be a History-Piece, or a Portrait, the Painter begins by the Face or Faces; which together with all the other naked Parts to be pronounced in the Picture, are called *Carnations*. The *Carnations* are made with White and Carmine; and Brown, Blue, and Yellow for the Shadows; according to the Complexion the Painter designs to give to the Figure or Figures he is to represent; which entirely depends on his Imagination, if he has not an Original before him.

The Application of Colours, in *Painting*, is consider'd either with Regard to the Kinds of *Painting*, in Works of various Colours, or in those of one single Colour.

First, in the larger Pieces, the Colours are rather laid on full, so as they may be impass'd or incorporated together, which make them hold the more firmly.

Or else the more agreeable ones, which dry too hard and too hastily, are mixed with a little Colour, and the clearest of the Oil. But in both Cases, the Colours are to be laid on strong at first; it being easy to weaken those which are to be thrust back, and to heighten the others: The Touches to be bold, by the Conduct of a free and steady Pencil; that the Work may appear the most finished at a proper Distance, and the Figures animated with Life and Spirit.

For *glazed Colours*, Care must be taken, that the Under-Colour be painted strong, and that it be a Body-Colour, and laid smooth.

In finished Works, which are to be viewed near at Hand, the Process is either by applying each Colour in its Place; preserving their Purity, without fretting or tormenting them, but sweetly softening off their Extremities; or by filling up all the great Parts with one single Colour; and laying the other Colours which are to form the little Things, upon it. Which is the more expeditious Way, but more apt to decay.

For the second; the Kinds of Pictures in one Colour are two, *viz.* *Camivux*, where the Degradations of Colours of Objects afar off, are usually managed by Lights, or with Crayons, and Bass Relievo, which is an Imitation of Sculpture, of whatsoever Matter and Colour: In both these the Colours are wrought dry.

For the *Economy*, and dispensing of Colours in *Paintings*, Regard is either had, first, to the Qualities of the Colours, to appropriate them according to their Value and Agreement: Or, secondly, to their Effect, in the Union and *Economy* of the Work.

For the *Qualities*, it must be observed, that White represents Light, and gives the Briskness and Heightening; Black, on the contrary, like Darkness, obscures and effaces the Objects: Again, Black sets off the light Parts, and by that they serve each other to loosen the Objects. A proper Choice to be made of Colours; and the too much charged Manner to be avoided; both in *Carnations*, where red Colours are not to be affected, or rather resembling the Flesh when dead than the Skin; and all bright glowing Colours: The Skin, how delicate soever, being always of a Bloom Colour. In the Drapery, where the Painter has his whole Stock of Colours to chuse out of to procure a good Effect; and in the Landscape, to dispose those Colours near one another, which mutually assist and raise each other's Force and Briskness; as Red and Green, Yellow and Blue.

To manage them so, as that they be accommodated to the Effects of the great Parts of Light and Colours; that the strong Colours lead to the soft ones, and make

them more look'd at, bringing them forwards, or keeping them back, according to the Situation and the Degree of Force required.

For the *Effects of Colours*, they either regard the Union, or the *Economy*; with respect to the first, Care must be taken that they be laid so as to be sweetly united, under the Briskness of some principal one; that they participate of the prevailing Light of the Piece, and that they partake of each other by the Communication of Light, and the Help of Reflection.

For the *Economy in managing their Degrees*, Regard is to be had to the Contrast, or the Opposition intervening in the Union of the Colours, that by a sweet Interruption the Briskness which otherwise fades and palls, may be raised: To the Harmony, which makes the Variety of Colours agree, supplying and sustaining the Weakness of some by the Strength of others, neglecting some Places on purpose to serve as a Basis or Repose to the Sight, and to inance those which are to prevail through the Piece: To the Degradation, where the better to proportion the Colours that fall behind, some of the same Kind are to be preserved in their Purity, as a Standard, for those carried afar off to be compared by, in order to justify the Diminution: Regard being always had to the Quality of the Air, which, when loaded with Vapours, weakens the Colours more than when clear: To the Situation of the Colours, where Care must be taken, that the purest and the strongest be placed before, or in the Front of the Piece; and that by their Force, the compound ones, which are to appear at a Distance, be kept back, particularly the glazed Colours to be used in the first Rank. Lastly, to the Expression of the Subject, and the Nature of the Matters, or Stuffs, whether shining or dull, opaque or transparent, polished or rough.

Note, That the different Colours which you are to employ in your Picture are to be mixed as follows. For a Violet Colour, take Indigo, white Lead and Lake; mix them all well together; and the more or less of each Quantity will make it deeper or lighter. A Lead Colour is made of White and Indigo, well mixed together. A Scarlet of Lake, red Lead, and a little Vermilion. Though, in fine *Paintings*, I would prefer Carmine, with a very small Quantity of Ultramarine, and a still smaller one of fine *Ceruffe*. A light Green of Pink and Smalt. A middle and light Green, of Verdigrase and Pink; a deep and sad green, Indigo and Pink. A purple Colour of *Spanish* Brown, Indigo and White, well mixed. A Murrey Colour of White and Lake. A Flame Colour, of red Lead and Masticot, heightened with White. But these general Rules are not to captivate the Imagination of a Painter, no more than the following ones; for a good Painter, who has a good natural Genius for his Art, and takes Pleasure in the Practice thereof, makes often new Discoveries, to render his Draperies more beautiful; as for *Carnations* they are always made of the same Mixture of Colours; the whole Secret consisting in the judicious Application thereof.

After a Painter has transferred his Draught on his Canvas, and has primed it, he begins his Piece, first, by drawing the Eyes (having while he works, his right Hand supported with a Moll-Stick or Stay, made of heavy Wood, not subject to bend, about a Yard long, having at the End, which leans against the Picture, a Ball of ravel'd Cotton, with a Leather over it, the other End held with the left Hand) making the White thereof with white Lead, with a little Charcoal black. This finished, he leaves from the other Eye (in a Face full front) the Distance of an Eye, then draws the Proportion of the Nose; afterwards makes the Mouth, Ears, &c. This done, he lays his *Carnation* or *Flesh* Colour over the Face, casting in, here and there some Shadows, which he works in by Degrees with the *Flesh* Colour: Which *Flesh* Colour is commonly compounded of white Lead, Lake, and Vermilion or Carmine, this last being best. There is no fixed Rule for heightening or deepening this Colour; for it is left to the Discretion and Judgment of the Painter; who must consult in this his own Imagination, with Regard to the Age, Country, &c. of the Person, whose Face he endeavours to represent.

sent. Then he shadows the Face over as he sees Cause, and finishes the Nose, compassing the Tip of it, with some dark, or light reddish Shadow; which Shadows, for the Face, are commonly compounded of Ivory Black, White-Lead, Vermilion, Lake, Seacoal black, &c. The Cheeks and Lips are shadowed with Vermilion or Carmine, and Lake mixed together; and the Mouth Stroke is made with Lake only. As to the Circles of the Eyes; for grey Eyes they are made of Charcoal-black and White-Lead, heighten'd and deepen'd at Pleasure: The black Circle of the Eye is made of Umber, Seacoal black, and a little White mixed together: The round Ball in the Eye of Lamp-Black and Verdigrease, since the Lamp-Black will hardly dry without it. The same Colours used in *Painting* and Shadowing the Face, are used in *Painting* the Hands, and Shadowing them between the Fingers. When a Painter wants to make a Flesh-Colour of a swarthy Complexion, he mixes White-Lead, Lake, and yellow Oker together, and shadows it with a Mixture of Umber and Seacoal black.

For black Hairs he uses Lamp-Black only, and when he will have them brighter, mixes it with a little Umber, White and Red-Lead. For flaxen Hairs he takes Umber and White-Lead; putting in more Umber if he wants them browner, and more White-Lead, if whiter; but if quite dark, he adds a little Seacoal black. Yellow Hairs are made of a Mixture of Masticot, Umber, yellow Oker, and a little Red-Lead; increasing the Quantity of Umber and Red-Lead, if they be wanted redder. For white Hairs he takes an equal Quantity of Ivory-Black, and of Umber, viz. half of each, and tempers them well upon his Pallet with white Lead, taking more or less of those three Colours, according as the Hairs are to be heighten'd or deepen'd.

The Teeth are made of White-Lead, and shadowed with Charcoal-Black.

As to the different Stuffs the Figures are to be cloath-with, it must be left entirely to the Imagination and Judgment of the Painter.

Note, That though the best Masters of all Ages, have left us several excellent Originals, and an infinite Number of very learned Instructions, relating to the Representation of different Figures, and how to clothe them, whether they be *Heathen Gods*, or *Goddesses*, *Emperors*, *Kings*, or *Queens*, *Philosophers*, or *Sybils*, the *Muses*, *Powers*, *Nymphs*, *Months* of the Year, &c. how to express the *Winds*, *Rivers*, &c. I'll give here, notwithstanding, several particular Rules, with Regard to *Painting* those different Things; beginning by the *Heathen Gods*.

As to *Heathen Gods*.—*Jupiter* is painted with long black curled Hair, in a Purple Robe, trimmed with Gold, and sitting on a Throne of the same Metal, or an Eagle's Back, with a Thunder-bolt in his Hand, and bright yellow Clouds around him.

Apollo, with long curled yellow Hair, crowned with Laurel, cloathed in a purple Robe, a Silver Bow in his Hand, &c.

Mercury, with what Hair the Painter judges most proper, in a Coat of Flame-Colour, with a white Mantle, a white Beaver, with white Feathers, or Wings at his Head and Feet, in his Hand a Caduceus or Rod of Silver, twisted round with Serpents.

Neptune, with hoary Hair, in a Blue or Sea-green Mantle, riding in a blue Chariot, drawn by Dolphins, or on the Back of a Dolphin, with a Trident in his Hand.

Pluto with long curled black Hairs, or what the Painter pleases, in a Robe of Flame, or Cloth of Gold.

Bacchus with short brown curled Hair, and cover'd with the Skin of a Leopard, or with a green Mantle, a red flushing full Face, and a Wreath of Vine Branches. He is also often represented riding in a Chariot drawn by Tygers.

Hymen with long yellow Hairs, in a Purple or Saffron-colour'd Mantle, and a Torch in his Hand.

Vulcan is painted in a Scarlet Robe, lame, and having an Anvil by him.

Triton (*Neptune's* Trumpeter) with a blue Skin, and in a Purple Mantle, having a Horn in his Hand, and the Tail of a Mermaid.

Cupid, was painted by *Zeuxis*, in a green Robe: Tho' he is generally painted naked like a Youth, having a loose playing Garment, Wings on his Back, commonly his Eyes bound over, a Bow in his Hands, and a Quiver of Arrows on his Back.

Minos (one of the Judges of Hell) with long brown curled Hairs, crowned with a Gold Crown, his Robe dark Blue, and his Buskins of Gold.

Momus, with a darkish Robe, his Beard and Hair party-coloured.

As to the *Goddesses*.—*Juno*, their Queen, is painted with black-Hairs and bright Eyes, adorned with a Sky-colour'd Mantle, or pyed, wrought with Gold and Peacock's Eyes, like the orient Circles in a Peacock's Train.

Diana, with yellow Hairs, a Grass-green Mantle, trimmed with Silver, Buskins Silver, a Bow and Quiver, and a Crescent or Half-Moon on her Forehead. She is sometimes drawn Hunting a Stag, at other Times sitting cross-legg'd, to signify Chastity.

Pallas, in a blue Mantle.

Venus, with Gold Hairs, a beautiful Look, with a Black, Scarlet, or dun-colour'd Robe, and *Cupid* her Son by her: Sometimes also amidst Cypress-Trees, or Doves.

Ceres, with yellow Hair, sometimes with a Garland made with Ears of Corn.

Tellus, or the *Earth*, in a green Mantle.

Proserpine, in white Robes cover'd with Flames.

Astrea, with a Crimson Mantle.

Flora, with a Mantle of several Colours, and a Garland of Flowers.

The *Three Graces* in Silver Robes.

The *Night*, in a black Mantle strewed over with Stars of Gold.

As to *Emperors*, *Kings*, and *Queens*.—*Moses* with bright Hair, a beautiful Face, representing him in Years; on his Head two radiant Horns, and a Glory round his Head.

David, with brown Hair, a ruddy Complexion, and a Harp.

Alexander the Great, with brown Hair, and ruddy Complexion.

Numa Pompilius, with white Hair, crowned with a Diadem, a Crimson Robe, or yellow Mantle, &c.

Aeneas, with a beautiful bloomy Face, in a Purple Mantle.

Mahomet, in green Robes, with a Turban on his Head.

Gustavus Adolphus, King of *Sweden*, with yellow Hairs, and a Cuirass.

Louis XIV. King of *France*, with a blue Cuirass strewed over with Gold Flower-de-luces, and a white Feather on his Head.

Dido, in a Purple or Scarlet Mantle; under her Robes a Quiver, her Hair yellow, tied up with Strings and Knots of Gold, a Ponyard in her Breast, or in her Hand, and a small Wound in her Bosom.

Cleopatra, with an Asp at her Arm.

King *Charles I.* of *England*, with black Hair, a peaked Beard and Whiskers.

As to *Philosophers* and *Sybils*.—*Pythagoras* is painted in white Robes, with a Crown of Gold.

Empedocles, in Violet, Murrey, or Purple, and thus of all the other *Greek Philosophers*.

Heraclitus Weeping; and *Democritus* Laughing.

As to the *Muses*.—*Clio* is painted with a Coronet of Bays, in her Right-Hand a Trumpet, in her Left a Book.

Euterpe, with a Garland of Flowers, holding in her Hand several Wind Instruments.

Thalia, with a smiling Look, crowned with Ivy, and in her Left-Hand a Mask.

Calliope, crowned with Gold, under her Left-Arm a Bundle of Garlands of Bays, and in her Right-Hand three Books.

Melpomene, like a Virago, with a majestick and grave Countenance, her Head adorned with Pearls and precious Stones, in her Right-Hand a naked Poniard, and at her Feet Sceptres and Crowns.

Polyhymnia, all in White, her Hair hanging loose about her Shoulders, her Head crowned with Jewels intermixed with Flowers, and in her Left-Hand a Book.

Prato,

Erato, crowned with Myrtle and Roses, *Cupid* by her Side.

Terpsichore, crowned with Feathers of divers Colours, and playing on some Instrument.

Urania, Crowned with Stars, in her Right-Hand the celestial Globe, and in the Left the terrestrial.

As to *Powers*.—*Eternity* is represented like a fair Lady, with three Heads, signifying Time past, present, and to come; in her Left-Hand a Circle, signifying she hath neither Beginning, Middle, nor End, pointing with the fore-Finger of her Right-Hand to Heaven. In the Medals of *Trajan*, she is represented sitting on a Sphere, the Sun in one Hand the Moon in the other. In the Medals of *Faustina* with a Veil, and in her Right-Hand a Mound.

Time, standing on an old Ruin winged, and with Iron Teeth; or an old Man bald winged, with a Scythe, and an Hour-Glass.

Fortune, with Wings, standing on a Globe or Ball, sounding a Trumpet.

Equality, a Woman lighting two Torches at once.

Victory, a Woman clad in Gold, in one Hand a Helmet, in the other a Pomegranate. *Augustus* drew her with Wings ready to fly; in the Medals of *Octavius* she is represented with Wings standing on a Base, in one Hand a Palm, in the other a Crown of Gold.

Peace, holding in one Hand a Wand or Rod, over a hideous Serpent, the other covering her Face. On the Medals of *Trajan* it is represented with an Olive Branch in his Right-Hand, and in the Left a *Cornucopia*. On those of *Titus*, in one Hand an Olive Branch, the other leading a Lamb and a Wolf yoked together.

Providence, lifting up both Hands to Heaven; or a Woman with a Sceptre in her Right-Hand, a *Cornucopia* in her Left, and a Globe at her Feet.

Concord, a Woman sitting with a Charger in her Right-Hand for Sacrifice, or holding in one Hand a Pomegranate, in the other a Myrtle-Bush.

Fame, a Woman or Angel, with large Wings, and sounding a Trumpet; a thin light Garment open to the middle Thigh.

Virtue, is represented by *Hercules* covered with a Lion's Skin, a knotted Club in his Hand, and performing some of his Labours.

Piety, with a sober Countenance, in her Right-Hand a Sword stretched over an Altar, in her Left a Stork, and by her Side an Elephant and a Child.

Hope, a beautiful Child in a long Robe hanging loose, a Trefoil in his Right-Hand, and in his Left an Anchor.

Mercy, a Woman sitting upon a Lion, holding in one Hand a Spear, and in the other an Arrow, which she seems to cast away. In the Medals of *Vitellius* she sits with a Branch of Bays in her Hand, and a Staff laying by her.

Felicity, a Woman sitting on a Throne, in one Hand a Caduceus, in the other a *Cornucopia*.

Fertility, a Woman sitting on a Bed, and two little Infants hanging about her Neck.

Diffimulation, a Woman wearing a Mask with two Faces, in a long Robe of a changeable Colour, and a Magpye in her Right-Hand.

Security, a Woman leaning against a Pillar, before an Altar, with a Sceptre in her Hand.

As to *Nymphs*.—*Napææ*, the Nymphs of the Mountains, are painted with a sweet and gracious Aspect, in green Mantles, girded about in the Middle, and at their Heads Garlands of Honey-suckles, wild Roses, Thyme, &c. their Actions, dancing in a Ring, or gathering Flowers.

The *Dryades*, Nymphs of the Woods, of a brown or tawny Complexion, their Hair thick like Moss, and their Attire of dark Green.

The *Naiades*, Nymphs of the Floods, of a beautiful Aspect, their Arms and Legs naked, their Hair clear as Crystal; on their Heads Garlands of Water Cresses, their Actions pouring out Water.

Thetys, a Woman of a brown Complexion, her Hair scattered about her Shoulders, crowned with a Coronet made of Periwinkles and Escalop-shells, in a Mantle of Sea-Green, with Chains and Bracelets of Amber, and a Branch of red Coral in her Hand.

Galatea, a beautiful young Woman, with her Hair

carelessly falling about her Shoulders, and a Pearl at each Ear, viewing in her Hand a Sponge made of Sea-Froth.

Iris, a Nymph with large Wings, extended like a Semi-circle, the Plumes set in Rows of divers Colour, her Hair hanging before her Eyes, her Breasts like Clouds, Drops of Water falling from her Body, and in her Hand the Rainbow, or a Flower-de-luce.

Nymphæ Diane, clothed in white Linnen, and their Garments girt about them, their Arms and Shoulders naked, Bows in their Hands and Arrows by their Sides.

Aurora, the *Morning*, or a young Woman with Carnation Wings and a yellow Mantle, in her Forehead a Star, and golden Sun-beams from the Crown of her Head, riding on *Pegasus*, with a Phiol of Dew in one Hand, and various Flowers in the other, which she scatters upon the Earth.

As to *Arts, Virtues and Passions*.—*Arithmetick* is painted in Cloth of Gold.

Geometry, Swallow-faced, a green Mantle fringed with Silver, and a Silver Wand in her Hand.

Astronomy, with a Silver Crescent on her Forehead, an Azure Mantle, and a Watchet Scarf with Gold Stars.

Faith, in white Garments with a Cup of Gold.

Hope, in Blue with a Silver Anchor.

Charity, in yellow Robes, on her Head a Tyre of Gold, with precious Stones, her Chair Ivory.

Religion, in a white Veil and Mantle.

Innocence, wholly in White.

Wisdom, in white Robes, a blue Mantle seeded with Stars.

Law, in purple Robes seeded with Stars, and a Mantle of Carnation.

Government, all in Armour.

Confidence, in a party-coloured Garment.

Modesty, in Blue.

Felicity, in Purple trimmed with Silver.

The *Soul*, in white Garments, branched with Gold and Pearls, and crowned with a Garland of Roses.

Laughter, in several Colours.

Envy, in a discoloured green Garment full of Eyes.

As to the *Months of the Year*.—*January*, is painted all in White like Snow, blowing his Fingers; under his Left-Arm a Billet, and the Sign *Aquarius* standing by his Side.

February, in a dark Sky-Colour, carrying the Sign *Pisces* in his Right-Hand.

March, tawny, with a fierce Look, a Helmet on his Head, leaning upon a Spade; in his Right-Hand *Aries*, in his Left Almond-Blossoms and Scions, and on his Arm a Basket of Garden Seeds.

April, like a young Man in Green, with a Garland of Myrtle, and Haw-thorn Buds winged, in one Hand Primroses and Violets, in the other *Taurus*.

May, with a lovely Aspect, in a white and green Robe, embroidered with Daffadels, Haw thorn, and Blue-bottles, on his Head a Garland of white and red damask Roses; in one Hand a Lute, upon the fore Finger of the other a Nightingale.

June, in a Mantle of dark Grass-Green, upon his Head a Coronet of Bents, King-Cobs, and Marlen-Hair; in his Left-Hand an Angle, in his Right *Caner*, and on his Arm a Basket of Summer-Fruits.

July, in a Jacket of light Yellow, eating Cherries; his Face and Bosom Sun-burnt, on his Head a Garland of Centory and Thyme, and on his Shoulder a Scythe, with a Bottle at his Girdle, and by him a Lion.

August, like a young Man of a fierce Look in a Flame coloured Robe; upon his Head a Garland of Wheat, on his Arm a Basket of Summer-Fruits, at his Belt a Sickle bearing a Virgin.

September, with a cheerful Look in a purple Robe; on his Head a Coronet of white and red Grapes, in his Left Hand a *Cornucopia* of Pomegranates and other Summer-Fruits, in his Right-Hand a Balance.

October, in an Habit of the Colour of decayed Flowers and Leaves; on his Head a Garland of Oak-Leaves with the Acorns; in his Right-Hand a Scorpion, in his Left a Basket of Services, Medlars, Chestnuts, &c.

November, in a Robe of changeable Green and Black, on his Head a Garland of Olives with the Fruit, in his Right

Right-Hand *Sagittarius*, and in his Left Bunches of Turnips and Parsnips.

December, with a horrid Aspect, clad in an *Irish* Rug, upon his Head three or four Night-caps, and over them a *Turkish* Turban, his Nose red, and his Beard hung with Icicles, at his Back a Bundle of Holly and Ivy, holding in furred Mittins a Goat.

As to the four Winds.—*Eurus*, the East Wind, is painted a Youth with puffed and blown Cheeks, Wings upon his Shoulders, his Body like a Tawny-moor, upon his Head a red Sun.

Zephyrus, the West-Wind, a Youth with a merry Look, holding in his Hand a Swan with Wings displayed, on his Head a Garland of all Sorts of Flowers.

Boreas, the North-Wind, an old Man with a horrid Look, his Hair and Beard covered with the Feet and Tail of a Serpent.

Auster, the South-Wind, with a Head and Wings seemingly wet, a Pot or Urn pouring forth Water, with which descend Frogs, and such Creatures as are bred by Moisture.

As to Rivers.—The *Tyber*, as it stands represented in the Vatican at Rome, like a beautiful Statue of Marble, laying along (as all Rivers are) and holding under his Right-Arm a She Wolf, with two little Infants sucking at her Teats, leaning upon her Urn or Pitcher, out of which issueth its Stream; in his Left a Cornucopia of delicate Fruits, with a grave Countenance, and long Beard, a Garland of Flowers on his Head, and resting his Right-Leg upon an Oar.

Nilus, in the Vatican, is represented with a Garland of several Fruits and Flowers, leaning with his Left-Arm upon a Sphynx, from under his Body issueth a Stream, in his Left-Arm a Cornucopia full of Fruits and Flowers on one Side, and a Crocodile on the other Side with sixteen little Children smiling and pointing to the Flood.

Tygris, like an old Man, and by his Side a Tyger.

Ganges, in the Shape of a rude and barbarous Savage, with binding Brows of a fierce and cruel Countenance, crowned with Palm, having as other Floods his Pitcher, and by his Side a Rhinoceros.

Indus, with a grave and jovial Aspect, with a Garland of the Flowers of its Country, by its Side a Camel.

Thomis, has sometimes been painted like a Captain or Soldier laying along, holding a Sword in his Right-Hand, and under his Arm the august Tower, in the other a Cornucopia of all Fragrances, with a Gold Chain which holds four Crowns, and with this he encompassed the Streams from under which, bending on his left Arm, they seemed to flow; his Temples were adorned with Bays; the River empaled on one Side with Anchors, and on the other *Cæsar's Augusta*: Also Swans besides him.

Note, That the several Colours used in *Painting*, are also called *Tints*, and *Semi-Tints*; considering the Colours as more or less high, or bright, or deep, or thin, or weakened and diminished, &c. to give the proper Relievo, or Softness, or Distance, &c. to the several Objects.

Note, also, That the lessening and rendering dim and confused the Appearance of different Objects in a Landscape, so as they shall appear there as they would do to an Eye placed at that Distance from them, is called, in *Painting*, *Degradation*.

As to *Painting in WATER COLOURS*, called *Limning*, in Contradistinction of *Painting* properly so called, which is done in Oil Colours, the usual Colours are proper enough, excepting the white, made of Lime, which is only used in Fresco. But the azure, or ultra-marine, must always be mixed up with Size, or with Gum, in regard the Yolks of Eggs give blue Colours a greenish Tincture; but there are always applied two Lays of lot Size, ere the Colours mixed even with Size, are laid on: The Composition made with Eggs, and the Juice of the Fig-tree, being only used for Touching up, and Finishing, and to prevent the Necessity of having the Fire always at hand to keep the Size hot; yet it is certainly always used in Cartoons, &c.—This Size is made of Shreds of thin Leather, or of Parchment.

VOL. II.

To limn on Linen, the best is that which is old, half worn and close.—This is stamped with White Lead, or a fine Plaster beaten up with Size; which once dry, we must go over it with a Layer of the same Size.

The Colours are all ground in Water, each by itself; and in Proportion as they are required in working, are diluted with their Size-Water.—If the Yolks of Eggs are desired, they must be diluted with Water made of equal Quantity of common Water and Vinegar, with the Yolk, White, and Shell of an Egg, and the End of the little Branches of a Fig-tree cut small, all well beaten together in an earthen Pan.

If it be desired to varnish the Piece when finished, we must go over it with the White of an Egg well beaten, and then with Varnish.—This, however, is only to preserve it from the Rot; for the great Advantage of Limning consists in its being without Gloss; in regard all its Colours, thus void of Lustre, may be seen in all Kinds of Lights; which Colours in Oil, or covered with Varnish, cannot.

Note, That when Limners make use of Boards, they usually glue a fine Linen Cloth over them, to prevent their Opening; then laid on a Ground of White: Lastly, they mix up their Colours with Water and Size, or with Water and Yolks of Eggs, well beaten with the Branches of a Fig-tree, the Juice whereof is thus mixed with the Eggs; and with this Mixture they paint their Pieces.

Painting in MINIATURE, is a delicate Kind of *Painting*, consisting of little Points or Dots instead of Lines, usually done on Velum, with very thin simple Water-Colours.

The Colours for *Miniature* may be mixed up with Water of Gum-Arabick, or Gum Tragant; which Colours are commonly found in Colour-Shops already prepared, each of them put a-part in a Shell of Ivory, or in Tablets, divided into several Partitions, where all the Colours are ranged in order, that a Painter may easily carry them in his Pocket.

The Operation is usually made on Velum, on which the Design is drawn, with Carmine, or some other Colour, which may render the Lines discernable. That Draught is filled afterwards, with a very thin and smooth Lay of White, though some chuse to paint on the naked Velum without any Lay; though in my Opinion it contributes much towards incorporating well the Colours, that the Dots may not appear so visible, and so coarse, as they do without it. When the Lay is dry, the Painter searches with his Pencil all the Lines of the Draught, lest some of them should be either much weakened, or entirely obliterated by the Lay of White; then he begins, as in all other Paintings, by the Face, dipping first the Point of his Pencil in Water, and rubbing it afterwards, on the Colour he designs to employ; when thus rubbed, he makes the Point thereof with the Tip of his Lips, and then apply it on the Velum, repeating the same Process every Time he wants Colours, and having different Pencils for the different Colours. He has also before him a Shell with Gum-Water, in case he wants to dip his Pencil in it, as it often happens.

Those who have no Notion of the Design, and want to paint in *Miniature*, must chuse a good Print, which they'll pin straight and tight, at the four Corners, over their Vellum; then with a blunted Needle, they'll run over all the principal Lines of the Print, leaning pretty hard on the Needle, so as not to pierce the Print, that those Strokes or Lines may be found delineated on the Velum, when the Print is taken off; after which, he'll search all these Strokes, thus delineated, with his Pencil dipped in Carmine. While he works he must have his Print before him, the better to imitate the Age, Complexion, the Draperies, &c. of the Figure he is to copy. This Operation is called *Calking*.

Those Colours which have the least Body are the best, and more commodious for *Painting in Miniature*; as Carmine, Ultramarine, fine Lakes, and Green made of the Juices of several Kinds of Herbs and Flowers.

Painting in Miniature, is the nicest and most tedious of all others; being performed wholly with the Point of the Pencil. It is distinguished from all other Kinds of *Painting* by the Smallness and Delicacy of its Figures, the

the Weakness of their Colours and Faintness of the Colouring; and in that it requires to be viewed very near. One of the best Painters in *Miniature*, we have at present is a *Frenchman*, called *du Vigéon*.

Painting in Mosaick, is an Assemblage of little Pieces of Glass, Marble, Shells, precious Stones, Woods, or the like of various Colours cut square, and cemented on a Ground of Stucco, imitating the natural Colours and Degradations of *Painting*.

The *Mosaick* seems to have taken its Origin from Paving. The fine Effects and Use of Pavements, composed of Pieces of Marble of different Colours, so well joined together, as that, when dried, they might be polished, and the whole make a very beautiful and solid Body, which continually trodden upon, and washed with Water, was not at all damaged; gave the Painter the Hint; who soon carried the Art to a much greater Perfection: So as to represent Foliages, Masques, and other grotesque Pieces of various Colours, on a Ground of black or white Marble. In fine, observing the good Effect which this Kind of Work had on Pavements, and finding that it resisted Water, they proceeded to line Walls therewith, and to make various Figures for the Ornament of their Temples and publick Buildings.

But Nature not producing Variety of Colours enough for them in Marbles, to paint all Kinds of Objects, they bethought of counterfeiting them with Glass and Metal Colours; which succeeded so well with them, that having given all Manner of Tints to an infinite Number of little Pieces of these two Matters, to counterfeit Stones of various Colours, in order to get more Colours; the Workmen arranged them with so much Art, that their *Mosaick* seemed almost to dispute with *Paintings*. This Way of representing Objects having this Advantage, that it resists the Injuries of the Air, as well as Marble itself; and even grows more beautiful in Time, which effaces all the other Kinds of *Painting*.

But the Moderns have gone further, and setting aside Glass and Metals, as too mean Materials, have introduced, along with the finest Marbles, the richest of precious Stones, as Lapis, Agat, Cornelians, Emeralds, Turquoises, &c.

Of these three Kinds of *Mosaick Work*, that of coloured Glass and Metals, is now little in Use, though of a surprising Lustre and Durableness: Of the other two, that of Marbles alone is in common Use; the *Mosaick* of precious Stones being so very dear, that the few Workmen who apply themselves to it, make little else but petty Works; as Ornaments for Altar-Pieces, Tables for rich Cabinets, &c. Though out of these must be excepted that sumptuous Chapel of the Dukes of *Tuscany*, which has been so long in Hand, and which, if ever it be finished, will be a noble Monument of the Magnificence and Piety of those Princes, as well as of the Patience and Address of the Workmen employ'd therein.

We shall however enter into some Detail of the Manner of working in those three Kinds of *Mosaick*; to which we shall add a fourth much newer, yet equally ingenious with any of the rest, made with a Kind of Gypsum or Talc, found in Stone-Quarries about *Paris*: beginning by the *Mosaick Work of Glass*.

The *Mosaick Work of Glass*, is began with little Pieces of Glass, which they provide with as many different Colours as possible. To this End the Glass-house Furnaces being disposed, and their Pots or Crucibles full of the Matter of which Glasses are made, or rather of Glass already made, they put what Colour or Dye they think fit in each Crucible, always beginning with the weakest, and augmenting the Strength of the Colours from Crucible to Crucible, till they come to the deepest Dye, as in mixing of Colours on a Palette to paint in Oil. When the Glass has had sufficient Coition, and all the Colours are in their Perfection, they take out the Glass hot as it is, and lay it on a smooth Marble, and then cutting it into Slices of equal Bigness, and about the Thickness of an Inch and half; they then, with an Instrument, which the *Italians* call *bocca di cane*, make other Pieces square, and others of different Figures and Sizes, as Occasion requires; these they dispose orderly in Cases, as in painting in *Fresco*, 'tis usual to range all the different Tints in Shells, according to their Colour.

If it be desired to have Gold, either in the Ground of the *Painting*, or in the Ornaments, or the Draperies, they take some of the Pieces of Glass, formed and cut in the Manner just mentioned. These they moisten on one Side with Gum-Water, and afterwards lay them over with Gold Leaf. They then put this Piece, or several Pieces at a Time on a Fire-shovel, which they place in the Mouth of the Furnace, after having first covered them with another hollow Piece of Glass. Here they continue till such Time as they become red-hot; after which the Shovel is drawn out all at once, and the Gold becomes so firmly bound to the Glass, that it will never afterwards leave it.

Now to apply these several Pieces, and out of them to form a Picture, they first make a Cartoon, or Design; this they transfer on the Ground or Plaster, by calquing, as in painting in *Fresco*.

As this Plaster is to be laid thick on the Wall, it will continue fresh and soft a considerable Time, so that there may be enough prepared at once to serve three or four Days. It is composed of Lime made of hard Stone, with Brick-dust very fine, Gum-Tragacanth, and Whites of Eggs; when it is thus prepared and laid on the Wall, and the Design finished of what is to be represented, with Pliers they take out the little Pieces of Glass ranging them one after another, and still keeping strictly to the light Shadow, different Times and Colours represented in the Design; pressing or flattening them down with a Ruler, which serves both to sink them within the Ground and to render the Surface even.

Thus, in a long Time, and with an infinite deal of Trouble, they finish the Work, which is still the more beautiful, as the Pieces of Glass are more uniform, and ranged at more equal Heights. Some of these are executed with so much Justness, that they appear as smooth as a Table of Marble, and as finished and masterly as a *Painting in Fresco*; with this Advantage, that they have a fine Lustre, and will hold almost for ever.

The finest Works of this Kind which have descended to us, and those whereon the Moderns have retrieved the Work almost lost, are those of the Church of St. *Agnes*, formerly the Temple of *Bacchus* at *Rome*; besides some at *Pisa*, *Florence*, and other Cities of *Italy*. The most esteemed among the Works of the Moderns are those of *Joseph Pine*, and the Chevalier *Lanfranc*, in the Church of St. *Peter* at *Rome*; there are very good ones likewise at *Venice*.

The *Mosaick Works* of Marble, and of precious Stones bear so near a Relation to each other, as to the Manner of working, that to avoid Repetition, we shall give them both under one, observing by the Way wherein the one differs from the other, either in the sawing or the ranging of the Stones.

Mosaick of Marble, is used in large Works, as in Pavements of Churches, Basilicks, and Palaces; and in the Incrustation, and Vaneering of the Walls of the same Edifices. As to that of Stones, especially precious Stones, 'tis only used in small Works, as before observed.

The Ground of *Mosaick Works* wholly Marble, is ordinarily a Massive of Marble, either white or black. On this Ground the Design is cut with a Chissel, having been first calqued. When 'tis dug of a sufficient Depth, i. e. an Inch or more, 'tis filled up with Marble of a proper Colour, first contoured or fashioned to the Design, and reduced to the Thickness of the Cavities, with various Instruments. To make the Pieces thus inserted into the Cavities, hold, whose several Colours are to imitate those of the Design, they use a Stucco, composed of Lime and Marble Dust; or a Mastich, which each Workman prepares differently. After which the Work is half polished with a soft Kind of Stone.

The Figures thus marked out, the Painter or Sculptor himself draws with a Pencil the Colours of the Figures not determined by the Ground, and in the same Manner makes Strokes or Hatchings in the Places where Shadows are to be; and when he has engraved with the Chissel all the Strokes thus drawn, he fills them up with a black Mastich, composed partly of *Burgundy Pitch*, poured on hot; taking off afterwards what is superfluous, with a Piece of soft Stone or Brick, which with Water and

and beaten Cement, takes away the Mastich, polishes the Marble, and renders the whole so even, one would imagine it only consisted of a single Piece: 'Tis this Kind of *Mosaick* we see in the *pompous Church* of the *Invalids* at *Paris*, and the fine Chapel at *Versailles*; and wherewith some entire Apartments of that sumptuous Palace are incrustated.

For *Mosaick Works of precious Stones*; there are required other and more delicate Instruments than those used in Marble; as Wheels, Drills, Tin-Plates, &c. used by Lapidaries and Carvers in Stone. As none but the richest Marbles and Stones enter this Work, to make them go the further, they are sawn into the thinnest Leaves imaginable, scarce exceeding half a Line in Thickness; the Block to be sawed, is fastened firmly with Cords on the Bench, only raised a little on a Piece of Wood, one or two Inches high. Two Iron Pins, which are on one Side the Block, and which serve to fasten it, serve also to direct the Saw: The Pieces to be sawed are put into a Vice contrived for the Purpose; in which State, with a Kind of Saw or Bow made of fine Brass Wire, bent on a Piece of springy Wood, together with Emery steeped in Water, the Leaf is gradually fashioned, by following the Strokes of the Design made on Paper, and glued on the Piece.

When there are Pieces enough fashioned to form an entire Flower, or some other Part of the Design, they are applied. The Ground that sustains the *Mosaick* is usually of Free-Stone. The Matter wherewith the Stones are joined together, is a Mastich or Stucco, laid very thin on the Leaves as they are fashioned; and the Leaves in this State, applied with Pliers. If any Contour, or Side of a Leaf, be not either rounded enough or squared enough, to fit the Place where it is to be used, when it is too large, it is brought down with a Brass File or Rasp, and when too small, is managed with a Drill, and other Lapidary Instruments.

The Gypsum, employed also in *Mosaick Work*, is a Kind of coarse Talc, or shining transparent Stone, found in the Quarries of *Montmartre*, near *Paris*, among the Stones thence dug to make the Plaster of *Paris*. It is different from the Plaster, but retains the Name which the *Romans* gave the Plaster, viz. *Gypsum*.

Of this Stone, calcined in a Kiln, beaten in a Mortar, and passed through a Sieve, they make a Kind of artificial Marble, imitating precious Stones, and of this compose a Kind of *Mosaick Work*, which comes little short, either of the Durableness or Vivacity of the natural Stones; and which has this Advantage, that it admits of continued Pieces or *Paintings* of entire Compariments, without any Joining visible.

Some make the Ground of Plaster of *Paris*, others of Free-Stone; if the former, it is spread in a wooden Frame, of the Length and Breadth of the intended Work, and about an Inch and a half thick. This Frame is so contrived, as the Tenons being only joined to the Mortices by single Pins, they may be taken asunder, and the Frame be dismounted when the Plaster is dry. This Frame they cover on one Side with a strong Linen Cloth nailed all round; and being placed horizontally, with the Linen at Bottom, it is filled with Plaster passed through a wide Sieve. The Plaster being half dry, the Frame is set perpendicular, and left till it be quite dry; then taken out by dismounting the Frame. In this *Mosaick* the Ground is the most important Part.

Now to prepare the sifted *Gypsum*, to be applied on this Ground, they dissolve and boil it in the best *English* Glue, and after mixing with it the Colour it is to bear, the Whole is worked up together into the ordinary Consistence of Plaster; and then taken and spread on the Ground, five or six Inches thick. It must be observed, that if the Work be such, as that Mouldings are required, they are formed with Gauges and other Instruments.

'Tis on this Plaster, thus colour'd like Marble or precious Stones, and which is to serve as a Ground to a Work either of *Lapis*, Agat, Alabaster, or the like, that the Design to be represented is drawn; having been first pounced or calqued. To hollow or impress the Design, they use the same Instruments with the Sculptors; the Ground whereon they are to work, not being much less hard than Marble itself. The Cavities thus

made in the Ground are filled up with the same *Gypsum* boiled in Glue, only differently colour'd; and thus are the several Colours of the Original represented. To have the necessary Colours and Tints at Hand, they temper Quantities of the *Gypsum* with the several Colours, in little Pots. When the Design is thus filled, and render'd visible, by half polishing it with Brick or soft Stone; they go over it again, cutting such Places as are rather to be weaker, or more shadowed, and filling them with *Gypsum*; which is repeated till all the Colours, added one after another, represent the Original to the Life. The Work being finished, is scower'd with soft Stone, Sand and Water; then with the Pumice Stone, and lastly, polished with a wooden Rubber and Emery. Lastly a Lustre is given it, by smearing it over with Oil, and rubbing it a long Time with the Palm of the Hand; which gives it a Gloss nothing inferior to natural Marble.

If it be only required to make a variegated Table, or other Work of several Colours, without *Mosaick* Figures; the Process is somewhat different. To this End they only prepare separately, in large Bowls, as many different Colours as Nature shews in the Marble to be imitated, and after incorporating them with the *Gypsum* and Glue-Water, they take a Trowel-full of each, and dispose them in a Trough, without any Order; then without mingling them, and only by cutting or crossing the *Gypsum* of each Trowel once or twice with each of the rest, they give them that beautiful Confusion, for which natural Marbles are so much valued: Of these they then make their Tables, or lay a Mold according to the Work to be done.

As to *Mosaick Work of Wood*, more properly called *Marquetry*, or *inlaid Work*, the Antients were well acquainted with it, and used it for the adorning of their Beds, Tables, and other Moveables; employing for this Purpose Ivory and the richest Wood. But Friar *John* of *Verona*, seems to have contributed the most to its Perfection, by discovering the Secret of dying Woods of all Colours and Degrees, by which Means he was enabled to imitate Painting, and even to represent Architecture in Perspective.

They begin by sawing their Woods into Leaves of the Thickness of one or two Tenths of an Inch; then take Pieces of the Design they are to follow, and fasten them to those Leaves; and with a little Steel Saw fashion these to the Contour of the Design. All that is necessary being taken off with the Saw, they give the Shadow to those Places that require it, by placing the Piece in a hot Sand or otherwise, with the Direction necessary to shadow it more or less. This done they lay each Piece in its Place, on a Ground of another Wood, as dry Oak, and there fasten them with strong Glue.

There is another Sort of *Mosaick*, called *Shell-Work*, consisting of artificial Congellations, Petrifications, &c. used in *Grotto's*.

Note, That being thus far instructed in all the different Sorts of *Paintings*, and in all the other Things which have the least Report to it; we shall learn next how to judge pertinently of *Paintings*, which consists in three different Sorts of Knowledge. 1. In discovering what's good and what's bad in the same Picture. 2. How to know the Name of the Painter. And, 3. How to make the Difference between an Original and a Copy.

1. *As to what is good or what is bad in a Picture.* — This Knowledge, which is without doubt, the most difficult in the Acquisition, supposes a Penetration and a Quickness of Wit, with an Intelligence of the Principles of *Painting*; and on the Measure of those Things depends that of the Knowledge of that Art. The Penetration and Delicacy of the Wit, serve to judge of the Invention, and of the general Expressions of the Subject, of the Passions of the Soul in particular; and of what depends of Custom, i. e. Modes, Times, and Places; and of poetical: And the Intelligence of the Principles makes us find the Cause of the Effects we admire, whether they proceed from the good Taste, or from the Correctness and Elegancy of the Design; whether the Objects appear in it disposed advantageously, or the Colours, Lights, and Shadows, be well contriv'd, or order'd.

Those who have not cultivated their Mind by the Knowledge

Knowledge of the Principles, at least speculatively, may, perhaps, be sensible to the Effect of a fine Picture, but they'll never be capable to give any Reason of the Judgment they have formed of it. The Practice, and some acquired Ideas of *Painting*, must come to the Succours of the natural Lights of the Lovers of *Painting*. That alone can put them in the Way of acquiring a Knowledge, capable to discover, at least in general, what's good and what's bad in a Picture.

Which, notwithstanding, the Admirers and Lovers of *Painting*, who have Genius enough, can enter as it were, into the Sanctuary, and acquire the Knowledge of all those Details, by the Lights, which their curious Reflections procure them insensibly.

The Taste of the Arts was so much in Fashion in *Alexander's* Time, that to acquire a tolerable Knowledge ther of, all young Gentlemen learned the Design, so that those who had a Talent, cultivated it by Practice, and in the Occasion took Advantage of it, and distinguished themselves by the Superiority of their Knowledge.

The Knowledge of the Name of a Painter, is acquired by a great Practice, and by having seen with a great Application a great Number of Pictures of all the Schools, and of the principal Masters that composed them. We reckon six of those Schools, viz the *Roman*, the *Venetian*, that of *Lombardy*, the *German*, the *Flemish*, and the *French*; and after we have acquired by a long Practice, a distinct Idea of each of those Schools, if it be Question, to find the Name of a Painter by a Picture, that Picture must be referred to that School, to which it is thought to have the greatest Report; and when the School is found, the Picture must be given to the Painter of that School, whose Manner of *Painting* has the most Conformity with that Work. But to know well the Manner of the Painter, is, in my Opinion, where the greatest Difficulty consists.

There are Curious who form to themselves an Idea of a Master, on three or four of his Pictures, and believe, afterwards, that they have a sufficient Title to decide on his Manner, without reflecting on the Care, more or less great, he might have taken to paint them, nor on the Age he has painted them in.

It is not on the particular Pictures of a Painter, but on the Generality of his Works one must judge of his Merit. For all Painters have done some good and some bad Pictures, according to the Care they have taken, and the Motion of their Genius; and they have all had, likewise, their Beginning, Progress, and End, i. e. three Manners: The first, which partakes of that of their Master; the second which they have formed according to their own Taste; and in which resides the Measure of their Talents and Genius; and the third, which most commonly degenerates into what's called *Manner*; because a Painter having a long while studied after Nature, will enjoy, without consulting it any longer, the Habit he has contracted.

Therefore when a Curious shall have very well consider'd the different Pieces of a Master, and formed to himself an Idea thereof, in the Manner above-mention'd, then he'll be allowed to judge of the Author of a Piece of *Painting*, without being suspected of Temerity. For though a good Connoisseur, able by his Talents, Reflections, and long Experience, may sometimes be mistaken in the Name of a Painter, he cannot be mistaken in the Justness and Solidity of his Sentiments.

In fact, there are Pictures painted by Pupils, who have very closely followed their Masters, as well in the Knowledge, as in the Manner. Several Painters have been seen to follow the Taste of another Country, rather than their own; as some of them, even in their own Country, have passed from one Manner to another, and who, in their Passage have made several Pictures very equivocal with Regard to the Name of the Author.

That Inconvenience, notwithstanding, is not without Remedy for those, who not contented with minding the Hand of the Master, have Penetration enough to discover that of his Mind. A learned Man can easily communicate his Manner of executing his Designs; but not the Beauty of his Thoughts. Therefore it is not enough to discover the Author of a Picture, to know the Motion of his Pencil, if one does not penetrate that of his Mind. And though it be a great deal to have

a just Idea of the Taste the Painter has in his Design, one must, besides, enter into the Character his Genius is capable to give to his Conceptions.

I do not pretend, notwithstanding, to silence on that Matter a Lover of *Painting*, who has neither seen nor examined that great Number of Pictures; it is good, on the contrary, to speak to acquire and increase our Knowledge; I would only that every one should speak according to his own Experience: Modesty, which becomes so well the Beginners, becomes, likewise, those who have much Experience, especially in difficult Things.

As to know if a Picture be an Original or Copy. — My Intention is not to speak here of indifferent Copies, which are presently known by all Connoisseurs, much less of the bad ones, which pass for such in every Body's Eyes. I suppose a Copy made by a good Painter, which deserves a serious Reflection, and keeps in Suspence, at least for some Time, the Decision of the best Connoisseurs. And of these Copies I find three Kinds:

The first is made faithfully, but servilely.

The second is slight, easy, and not faithful.

And the third is faithful and easy.

The first, which is servile and faithful, represents, it is true, the Design, the Colour, and the Touches of the Original; but the Fear of going beyond the Limits of Precision, and altering the Truth, renders the Hand of the Copist heavy, and makes it appear such as it is.

The second would be more capable to impose on our Judgment, because of the Lightness of the Pencil, if the Infidelity of the Contours was not to rectify our Sight.

And the third, which is faithful and easy, and made by a learned and light Hand, and especially at the Time of the Original, embarrasses more the best Connoisseurs, and exposes them sometimes to pronounce against the Truth, though according to Likelihood.

If there are Things which seem to favour the Originality of a Work, there are, likewise, some which appear to destroy it; as the Repetition of the same Picture, it having been buried in Oblivion for a long Time, and the low Price it has cost. But though these Considerations can be of some Weight, they are often very frivolous, for Want of having been well examined.

A Picture having been long forgotten, proceeds often, either from the Hands it fell into at first, or from the Place where it is, or from the Eyes that see it, or from the little Love he that is in Possession of it, has for *Painting*.

The low Price proceeds commonly from the Want, or Ignorance of the Person that sells it.

And the Repetition of a Picture, which is the most specious Cause, is not always a very solid Reason. For there are but very few Painters that have not repeated some of their Works, either because it pleased, or because he was asked for one like it.

Two Virgins of *Raphael*, having been placed one on another, have persuaded the Connoisseurs, that they were both Originals.

Titian has repeated seven or eight Times the same Pictures, as a Comedy which succeeds is play'd several Times; and we see several Pictures of the best Masters of *Italy*, repeated, to dispute yet for Goodness and Precedency. But how many others do we see which have deceived the best Masters themselves? And among several Examples which I could give of it, I'll only relate here, that of *Jules Roman*, extracted from *Lejardi*.

Frederick II. Duke of *Mantua*, passing through *Perence*, in his Way to *Rome*, to pay his Compliments to *Clement VII.* saw in the Palace of *Medicis*, over a Door, the Picture of *Leo X.* between the Cardinal *Jules* of *Medicis*, and the Cardinal *Rossi*. The Heads were of *Raphael*, and the Draperies of *Jules Roman*, and the Whole was marvellous. In effect, the Duke of *Mantua* fell so much in Love with it, after he had consider'd it, that he could not help, while he was at *Rome*, to ask the Pope that Picture of *Leo X.* who very graciously granted it to him. His Holiness wrote immediately to *Ottavian* of *Medicis*, to have that Picture packed up, and sent to *Mantua*. *Ottavian*, who himself was a great Lover of *Painting*, and was not willing to deprive *Perence* of so beautiful a Piece, found Means to delay the sending of it, under Pretence of having a richer name

made to the Picture. That Delay gave *Octavian* Time to have that Picture copied by *Andrew del Sarte*, who did it so perfectly, that he even imitated the very small Spots which were upon it. That Copy, in fact, was so conformable to its Original, that *Octavian* himself could scarce distinguish them; and for fear of being mistaken, he had a Mark put behind the Copy, and sent it to *Mantua* a few Days afterwards. The Duke receiving it with all the Satisfaction possible, not at all questioning that it was *Raphael's* Work, no more than *Jules Roman*, who was then near that Prince, and had remained all his Life in that Opinion, if *Vasari*, who had seen *Del Sarte* painting that Copy, had not undeceiv'd him. For *Vasari* being arrived at *Mantua*, was very well received of *Jules Roman*, who after he had shewed him all the Curiosities of the Duke, said to him, that he had not seen yet the finest Thing that was in the Palace, viz. the Picture of *Leo X.* of *Raphael's* own Hand; and having shewed it him, *Vasari* told him, that it was in fact very fine, but that it was not of *Raphael*. *Jules Roman* having consider'd it with more Attention, *What*, replied he, it is not of *Raphael*? Don't I know my own Work? Don't I see the Strokes of the Pencil I have given to it myself? You do not examine it well, replied *Vasari*, for I can assure you, that I have seen it painted by *Andrew del Sarte*, and to convince you of it, you'll find behind the Cloth, a Mark put there on Purpose not to mistake it for the Original. *Jules Roman* having then turned the Picture, and found the Mark, said, surprised with Admiration; I value it as much as if it was of *Raphael*, and even more: For it is not natural to imitate so excellent a Man, so far as to deceive.

Since *Jules Roman*, though an extremely learned Man in his Profession, after he had been informed, and examined the Picture, persisted still to deceive himself in the Judgment he made of his own Work; how could we find it strange, that other Painters, less learned than he was, suffer themselves to be deceived on the Works of others? Thus Truth can, sometimes, be hid to the most profound Learning; and to be mistaken on Facts, is not always to be mistaken in the Justness of our Judgments.

But however, let a Picture be ever so equivocal on the Originality, it bears, notwithstanding, enough exterior Marks, to give a Connoisseur Room to say, without Temerity, what he really thinks of it, not as a last Decision, but as a Sentiment founded on a solid Knowledge.

It remains yet to say something of Pictures, which are neither Original, nor Copies, and which are called *Pastiches*, from the *Italian Pastichi*, which signify *Pye*; for as the different Things which season a *Pye*, are all reduced to one single Taste, likewise, the different Falsities which compose a *Pastiche*, tend all towards making one single Truth.

A Painter that wants to deceive in that Manner, must have in his Mind the Manner and Principles of the Painter of whom he designs to give an Idea, to reduce his Work to it; whether he introduces into it some Place of a Picture, that Master has painted already, or the Invention being his, he imitates slightly, not only the Touches, but likewise the Taste of the Design, and that of Colouring. It often happens, that a Painter who proposes to himself to counterfeit the Works of another, having always in View to imitate those who are more learned than him, makes better Pictures in that Manner than if he was to do it of his own Bottom.

Among those who have thus took Pleasure in counterfeiting the Works of other Painters, I'll mention none here but *David Taniers*, who has deceived, and deceives still every Day, the Curious, who are not cautious of the Dexterity he had to transform himself into *Bassan* and *Paolo Veronese*. Some of these *Pastiches* are made with so much Dexterity, that the most clear-sighted are deceived at first Sight. But after they have examined the Thing nearer, they find presently the Difference between Colouring and Colouring, and Pencil from Pencil.

David Taniers, for Example, had a very particular Talent to counterfeit the *Bassans*: But his smooth and light Pencil he has employed in that Artifice, is the very Source of the Evidence of his Deceit. For his Pencil, which is easy and smooth, is neither so spiritual, nor so proper to

characterise the Objects, as that of the *Bassans*, especially in Animals.

It is true, that there is an Union in the Colours of *Taniers*; but there was a certain Grey predominant in it, to which he had accustomed himself, and his Colouring has neither the Strength nor the Sweetness of that of *James Bassan*. The same may be said of all *Pastiches*; and not to be mistaken in it, one must examine, by Comparison to their Model, the Taste of the Design, that of the Colouring, and the Character of the Pencil.

As to the Origin of Painting.—Though all the Authors who have spoke of it, have been of different Sentiments, they all agree, notwithstanding, that Shadow gave Birth to that Art. *Pliny* relates, on that Subject, the History of a Maid of *Sicyona*, called *Corinthia*, and says that a young Man she loved being fell asleep, at the Light of a Lamp, the Shadow of his Face, which appear'd on the Wall, seem'd to her so much like him, that she traced the Extremities thereof, and thereby drew the Picture of her Lover. If it be true, as there is much Appearance, that Shadow has occasion'd the Invention of *Painting*, Imitation is so very natural to Man, that he would not have waited till the Time of *Corinthia*, to trace Figures on his Shadow, which is as antient as himself.

But without enlarging on that Thought, and searching a Source, so uncertain as is that of *Painting*, we may very well say on a good Foundation, that that Art has took its Birth at the same Time with the Sculpture, both having the Design for their Principle; that Sculpture being already in Use, in *Abraham's* Time; *Painting*, consequently, was equally known then, and equally practised. It may have disappear'd, and appear'd again according to the Revolution of Times. War is an Art which destroys all others, and *Painting* has been the much more exposed to it, that it was only invented for Pleasure. But Arts are like the *Phoenix*, they revive from their Ashes. Therefore it is very likely, that *Painting* was extinct and renewed several Times, even in former Ages; though in a very weak Degree; and that those to whom the Invention thereof has been attributed, have only renewed it.

But to follow the Sentiment of Authors, after they have been compared together; we'll find that *Giges*, a *Lydian*, has invented *Painting* in *Egypt*, *Euchir* in *Lydia*, and *Bularcus* brought it from *Lydia* into *Italy*, under the Reign of *Romulus*. That Painter painted a Piece, where he represented the Battle of the *Magnesiens*, which was found so fine by *Candaule* King of *Lydia*, that to pay for it he cover'd it with Gold; whence we may infer, that *Painting* was then already much respected.

It is needless to relate here what Authors say of those first Painters who have preceded the Decay of the Empire; as we see nothing left of their Works, we have very little Curiosity to know what has any Relation to them, and to charge our Memory with their Names. Though some Painters may be excepted from this general Rule, whom Fame has render'd so famous, that it would be shameful to know nothing of them. I found six of them, viz. *Zeuxis*, *Parrasius*, *Pamphil*, *Timanthe*, *Apelles*, and *Protogenes*. They lived in the Century of *Alexander the Great*, when the Arts were in their Vigour: And though we have none of their Works, one may, notwithstanding, judge of the Degree of their Perfection, by those of Sculpture of the same Century, which have been handed to us, and by the great Price they were rated at. For *Timanthe*, and after him *Apelles*, were paid a hundred Talents for one single Picture, which is about 10,000 *l.* Sterling.

We have, it is true, some Pieces of antique *Painting*, but we know neither the Time they were painted in, nor the Name of the Authors who painted them. The most considerable is at *Rome*, which I have seen in the *Albrandine* Vineyard, and represents a Wedding. That Work is of a great Taste of Design, and partakes much of the *Greek* Sculpture, and *Bass-Relievo's*. It is dry, and without Intelligence of *Groups*, nor of the *Clair-obscur*; but we may reasonably believe, that all the Works of *Painting* done at that Time, were not of the same Sort; since what we read of *Zeuxis* and *Parrasius*, that they have deceived by their Pencil, not Animals only, but Painters themselves, must persuade us, that

that they had penetrated farther into the Principles of *Painting*, than the Author of that Work. It is true, that they had not the Use of Oil, which gives so much Strength to the Colours; but they could have some Secrets unknown to us; *Pliny* says, that *Apelles* used a Varnish, which gave Vigour to his Colours, and preserved them.

But however, let it be how it will, we cannot go against the universal Testimony of the antient Authors, who have mentioned the Painters of those Times, and from whose Writings, one must infer, that *Painting* was then in a high Degree of Perfection, and that the Number of learned Painters was very great; though I'll confine myself to mention only in this Place, the most considerable among them, beginning by *Zeuxis*.

ZEUXIS, born at *Heraclea*, in *Macedonia*, learned the first Elements of *Painting*, in the 84th Olympiad, four hundred Years before *Jesus Christ*. He applied himself to it entirely, and the Success answering to his Studies, made him undertake very bold Things, which gained him a great Reputation. He was very well versed in the Design; but he has penetrated into the Colouring more than any other Painter of his Time. And *Pliny* says, that *Apollodorus*, who first found the Principles of the Clair-obscur, and of the Colouring, opened to *Zeuxis* the Gates of *Painting*, and that the same *Apollodorus* complained afterwards, that *Zeuxis* had entered them so far, that he had carried the Art along with him.

The *Agrigentans*, having asked of him the Picture of an *Helena* naked, to place in their Temple, they sent him, at the same Time, at his Request, several of the most beautiful Maids of their Country. He retained five of them, and having well considered them, he formed to himself an Idea of their most beautiful Parts, for the Composition of the Body he was to represent, which he painted afterwards so perfect, that he used to say to the Painters who came to admire it, that they could very well praise it, but not imitate it.

Parraſius, notwithstanding, disputed the Precedency with him. And they agreed to make each a Picture in Concurrence. *Zeuxis* painted Grapes, and *Parraſius* a Curtain. The Work of the first being exposed to publick View, enticed Birds to come and pick the Grapes he had painted, and which they mistook for true ones. *Zeuxis* proud of the Suffrages of those Animals, desired *Parraſius* to shew his Picture, and to draw that Curtain which cover'd it; but finding himself deceived by that Curtain, which was *Parraſius*'s Picture, he confessed ingenuously, that he was vanquished, and that his having deceived but Birds, *Parraſius* had deceived him himself, though a Painter.

Zeuxis painted afterwards a young Man, carrying on his Head a Basket full of Grapes, and seeing that Birds came again to peck them, confessed as ingenuously, that if the Grapes were well painted, the Figure was very ill done, since the Birds were not afraid of it.

Festus says, that the last Piece of that Painter, was the Picture of an old Woman, and that it made him laugh to such an Excess, that he died of it.

Zeuxis's Competitors were *Timantbe*, *Androcide*, *Eupompe*, and *Parraſius*.

PARRASIUS, born at *Ephesus*, Son and Disciple of *Avenor*, excelled particularly in the Expression of the Passions of the Soul; in dressing the Heads, in the Distribution of the Hair, and in the Charms of the Mouth. He had much Genius and Elevation of Mind; but was extremely proud, speaking of others with Scorn, and of himself, as if he had carried the Art to its last Degree of Perfection.

PAMPHILE, born in *Macedonia*, under the Reign of *Philip*, *Alexander the Great*'s Father, had *Eupompe* for his Master, and the famous *Apelles* for his Disciple. He had a very great Idea of his Art, in which he thought it was impossible to succeed without the Study of the *Belles Lettres*, and of Geometry, being himself very well versed in those Things; and his Reputation gained him very considerable Disciples.

TIMANTHE was *Pamphile*'s Cotemporary, and was one of the best, and most judicious Painters of his Time. Among his Works, the most famous, and of which se-

veral Authors speak with Praises, is the Sacrifice of *Iphigeny*. That young Maid appeared in it of a surprising Beauty; and seemed freely devoted to her Country. The Painter who had represented in it *Calchas*, *Ulysses*, *Ajax*, *Menelaus*, Friends and Relations of *Iphigeny*, having exhausted himself in giving each of them a different Character of Sorrow, becoming the Persons, painted *Agamemnon*, *Iphigeny*'s Father, his Face hid in his Drapery, not being capable to express in another Manner, as it should be, the Sentiment of his Grief; so that one could judge by the Expression which appear'd on the Face of the Brother and of the Uncle of that Victim, of the Affliction of the Father.

APELLES, whom Fame has placed above all other Painters, was born in the Island *Co* in *Greece*; Son of *Pitbius*, and *Pamphile*'s Disciple. He brought along with him into the World so much Disposition and Inclination for *Painting*, that he was never a Day without Designing something.

The Strength of his Genius, and the Assiduity of his Studies did not give him that good Opinion learned Men are but too apt to conceive of themselves; and would never judge of his Capacity, but by comparing it with that of those Painters he visited.

Apelles was circumspect, but easy in his Productions. The Elegance and Grace he spread in his Works, never alter'd the Truth which a Painter owes to Nature. He was so faithful in his Pictures, that some Astrologers made no Difficulty to make Use of them, to draw the Horoscope of the Persons he had painted.

Alexander, who often visited *Apelles*, for the Pleasure he found in his Conversation and Manners, allowed him to speak to him without Complaisance, though that Prince had much for him as he shewed it, on the Occasion of the Picture of *Compaspe*, he had order'd him to paint. *Compaspe* was a beautiful Woman, and that of all *Alexander*'s Concubines he loved best; and that great Monarch perceiving, that she had also wounded the Heart of *Apelles*, generously gave her to him.

Apelles made often the Picture of *Alexander*, and as that Prince did not think proper his Image should be profaned by the Hand of the Ignorants, he issued out an Edict, forbidding all Painters to make his Picture, *Apelles* only excepted.

Though *Apelles* was very exact in his Works, he knew how far he was to work without fatiguing his Mind. He said, one Day, speaking of *Protogenes*, that he was a very good Painter, but that he often spoiled the fine Things he did, by wanting to render them more perfect, not knowing when to leave off Work.

To have the Opinion of the Publick without Affectation and Complaisance, he exposed his Works to publick View, and hid himself behind to hear what was said of them, in order to make a good Use of it. So that a Shoemaker passing one Day before the House of *Apelles*, and finding a Picture thus exposed, censured with Freedom some Imperfection he perceived in a Sandal, which was changed immediately after; but passing again the next Day through the same Place, proud that his Criticism had been minded, he censured, likewise, a Thigh, where there was no Fault, which obliged *Apelles* to come out from behind his Cloth, and to say to the Shoemaker, that his Judgment went no farther than the Sandal.

PROTOGENES was of *Cauno*, a City of *Caria*, subject to the *Rhodians*, but we know nothing of his Parents, nor of his Master; though it is likely enough, that he had no other than the publick Works, and that his Parents were poor; for he was himself so very little favour'd by Fortune, that he was obliged at first to paint Ships for a Livelihood. His greatest Ambition was not to be rich, but to be learned; wherefore he lived retired from the Commerce of the World, to be more at Liberty to render himself more perfect in his Art, by his uninterrupted Studies.

Protogenes finished extremely his Works. He wanted that the Works he painted should appear true, not likely only. The finest Piece he ever painted was the Picture of *Jalifus*. Several Authors speak of it without giving us the Description thereof, and without even telling us who was that *Jalifus*, whom some imagine to have been a famous Hunter.

During

During the seven Years *Protopogenes* employed in *Painting*, he eat nothing but certain Roots of that Country, which served him both for Meat and Drink; that so light an Aliment should leave his Imagination at full Liberty. *Apelles* having seen that Work, was so struck with Admiration, that he remained dumb, having no Terms to express the Idea of Beauty that Picture had formed in his Mind. It was that same Picture which saved *Rhodes* while besieged by King *Demetrius*; because as he could not take it but on that Side where *Protopogenes* was at Work, and whereby that Prince designed to set it on Fire, he rather chose to lose his Conquest than to destroy so beautiful a Piece.

Quintillian says, of six famous Painters of those Times, That *Protopogenes* excelled for *Exactness*, *Pamphil* and *Melanthius* for the Ordinance, *Antiphilus* for the Facility, *Theon*, the Samian, for the Fecundity of the Ideas, and *Apelles* for Grace, and ingenious Conceptions.

Pliny pretends, that the most famous antient Painters, used but four principal Colours, of which they composed all the others. I will not reason, here, on this Subject, no more than on the Comparison of the antique *Painting* with the modern; we can only say, that if *Painting* with Oil has a great Advantage over the Distemper, for the Facility of *Painting*, and for the Union of the Colours; the Antients had Varnishes which gave a great Strength to their brown Colours; and that their White was brighter and more shining than ours; so that having thereby a greater Extent of the Degrees of the Clair-obscur, they could imitate certain Objects with more Strength and Truth, than it is done by Means of the Oil. *Titian* knew that Advantage, and would make use of it in some Pictures, where he has employed White in Distemper, but the Diversity of those Manners of employing Colours, is a Subjection, which could disgust *Titian* from that Practice.

I'll say, besides, of the Painters and Sculptors of those Times, that knowing that there was no Work, let it be ever so accomplished, but what could be made still more perfect, they observed it by putting their Name to express that the Work was not perfected, though they had done all they could towards it.

But to come nearer our own Times, and to acquire a greater Knowledge of *Painting*, from the Painters who have flourished in *Europe*, ever since the Restoration of the Art of *Painting* in *Italy*; beginning at *Cimabué*; I'll say, that the Senate of *Florence* send into *Greece*, for Painters to restore *Painting* in *Tuscany*, and that *Cimabué*, was their first Disciple.

The ROMAN SCHOOL.

CIMABUE, may very well be consider'd as the Restorer of *Painting* in *Italy*, and, as it were, the Father of all the *Roman* and *Florentine* Painters. He was born at *Florence* of noble Parents, who finding in him a natural Disposition for the Sciences, gave him an Education accordingly; but the Arrival of those *Greek* Painters determined him entirely on the Side of *Painting*. The considerable Progresses he made in it, acquired him so much Reputation, that *Charles I.* King of *Naples*, passing through *Florence*, went to see *Cimabué*, and thought himself very well regaled by the Sight of the Works of that Painter; of which I have seen some Remains at *Florence*. He painted, as they used to do in those Times, in *fresco*, and in Distemper; *Painting* in Oil being not yet discover'd. *Cimabué* understood also the Sculpture, and died in 1300, aged 70; and had *Giotto* for his Disciple.

ANDREW TATTI, of *Florence*, made himself known by a new Kind of *Painting*. He quitted *Florence* to go to *Venice*, where they had called likewise some *Greeks*, who worked in *Mosaick*, in the Church of *St. Mark*. *Andrew* contracted an Intimacy with them, and in particular, with one of them called *Apollonius*, whom he brought along with him to *Florence*, where he learned of him the Secrets of that Kind of *Painting*, which had the Grace of Novelty, and was curious because of its Duration. They together painted several Histories of the Bible in the Church of *St. John*, and those Works gained him a Reputation. But he painted another, which acquired him much more Glory, and a great Reward from the Publick. This was a *Christ* seven Cubits high,

which he had worked with a great deal of Care. His Works encouraged much *Gaddo Gaddi* and *Giotto*, and were as a Seed which produced several Painters in *Italy*. He died aged 81, in 1294.

GADDO GADDI, of *Florence*, applied himself to the *Mosaick*, which he designed better than any other Painter, and for which he was much esteemed at *Rome*, and in *Tuscany*. After he had painted divers great Pieces in several Places he retired to *Florence*, where he painted small ones to repose himself. He used for that Purpose Eggs-Shells, which he dyed of different Colours, and employed with a great deal of Patience. He died in 1312, aged 73.

MARGARITONE, born at *Arezzo*, in *Tuscany*, was both Painter and Sculptor. Pope *Urban IV.* employed him to paint some Pictures in the Church of *St. Peter*, and *Gregory X.* dying in the City of *Arezzo*, the Inhabitants employed him to make the Monument of that Pope. *Margaritone* gave on that Occasion very sensible Marks of his Capacity in the two Arts he professed, for he enriched with Pictures of his own Pencil, the Chapel, where he had erected the Marble Statue of the deceased Pope. He died aged 77.

GIOTTO, born in a Village near *Florence*, contributed much to the Progresses of *Painting*. His Memory is preserved not only by that great Piece of *Mosaick*, which is over the Gate of the Church of *St. Peter* at *Rome*, painted by the Orders of *Benedict IX.* and by the Praises of the Poets of his Time; but likewise by the Statue of Marble which the *Florentines* erected on his Tomb. This Piece represents *St. Peter's* Boat agitated by the Tempest, and is known by all the Painters under the Name of *La Nave del Giotto*. He worked in several Places, viz. at *Florence*, *Pisa*, *Rome*, *Avignon*, *Naples*, and other Places of *Italy*. He died in 1336, aged 60, and had several Disciples.

BONAMICO BUFAMALCO, of *Florence*, was ingenious in his Compositions, and gay in his Conversation.

One of his Friends, called *Bruno*, consulting him on the Means of giving more Expression to his Subject, *Bufamalco* told him, that he had nothing else to do but to make Words come out of the Mouth of his Figures, by writing them on Labels. *Bruno* followed that Advice, which was only given him in Jest, and made Use of it afterwards, which was ridiculously followed by other Painters after, who to outvie *Bruno*, added Answers to the Questions. *Bufamalco* died in 1340.

STEFANO of *Florence*, and *PIETRO LAURATI*, Disciples of *Giotto*, were the first who made the Naked appear under the Draperies, and observed more regularly the Perspective. *Stefano* worked at *Florence*, *Pisa*, and *Affisum*; and *Laurati* at *Sienna*, and *Arezzo*. *Stefano* died in 1350, aged 49.

AMBROGIO LORENZETTI of *Sienna*, and *PIETRO CAVALLINI* of *Rome*, were Disciples of *Giotto*. *Lorenzetti* joined to *Painting* the Study of the *Belles Lettres*, and of Philosophy, and was the first who painted Rain, Tempests, and the Effects of the Winds. He died aged 83.

Cavallini, who was both Painter and Sculptor, has painted, besides other Works, the Crucifix which is in the Church of *St. Paul* at *Rome*, and which, as pretended, spoke to *St. Bridget*. This Painter was thought a Saint, for his Humility and Piety. He is buried in the same Church of *St. Paul*, having lived 85 Years.

SIMON MEMMI of *Sienna*, increased considerably the Progress of the Design, and was a very good Portrait-Painter: And as he was a great Friend of *Petrarke*, he painted the beautiful *Laura*. He died in 1345, aged 60.

TADDO DI GADDO GADDI, and *Angelo Gaddi* his Son, have both painted in the Manner of *Giotto*, having been his Disciple. *Angelo* had applied himself to express the Passions of the Soul, and was ingenious in his Inventions. He was a very good Architect; he built the Tower of *Santa Maria del Fiore*, and the Bridge on the *Arno* at *Florence*. He died in 1350, aged 50.

THOMAS GIETTINO, Son and Disciple of *Stefano* above mentioned, was more learned than his Masters. But the too great Vivacity of his Mind did not suffer him to pursue the Flight he had took. He painted at *Florence*, and died in 1356, aged 32.

ANDREW OROLOGA, of *Florence*, was Painter, Sculptor,

tor, Poet and Architect. His Genius was fertile, and his Manner very near like that of the other Painters of his Time. Most of his Works are at *Pisa*; and in the universal Judgment he painted, he represented his Friends in Heaven, and his Enemies in Hell. He died in 1389, aged 60.

LIPPO, of *Florence*, applied himself very late to Painting, and was the first who shewed some Intelligence in colouring. He was killed by a Person against whom he had a Suit of Law, who run his Sword through his Body, in 1415.

JOHN ANGELIC, of *Fiesolo*, a Religious of the Order of *St. Dominick*, rendered himself famous by his *Paintings*; but much more by his Piety, and profound Humility, which made him refuse the Archbishoprick of *Florence*, which Pope *Nicolas V.* offered him. That Pope employ'd him in the *Paintings* of his Chapel, and in several Works of Miniature in Church-Books. In his best Works he left always some Faults to moderate the Praises he could expect for them; which in my Opinion was a still greater Fault, and an Humility much out of Season. He painted at *Rome* and *Florence*, and his Subjects were always theological. When he happened to paint a Crucifix he never did it without shedding a Flood of Tears. His great Capacity and Meekness gained him a great Number of Disciples. He died in 1455, aged 68, and was buried at *St. Mary of the Minerva*, where I have seen his Tomb and his Picture.

PHILIP LIPPI, of *Florence*, made a Use of the monastick State, quite different from that of *John Angelic* above-mentioned; for after he had been educated in a Convent of Carmelites, ever since he was eight Years of Age, and took the Habit at Sixteen, it happened that *Masaccio* painting a Chapel in that same Convent, and *Lippi* having seen him work several Times, he conceived a great Passion for *Painting*, applied himself to the Design, and the great Facility he found in it revived the Talent he had for that Art, and made him neglect the Study of the Letters, and the Exercises of his Monastery. The Praises of *Masaccio*, who was surprized at the Progresses of the Novice, strengthened in such a Manner the Temptation he had to quit his Habit, that he deserted at last his Monastery, and went into the March of *Ancona*, where he found some Friends, with whom having embarked in a Pleasure-Boat, he was taken by Pyrates, who carried him into *Barbary*. He suffered extremely during eighteen Months, till amusing himself one Day to draw on a Wall with Charcoal the Picture of his Patron, of whom he had his Idea full, he gained Applauses for the great Likeness which was found in it. This softened the Heart of his Patron, who after he had made him paint some other Pictures, set him at Liberty. From thence *Lippi* passed to *Naples*, where he was employ'd by King *Alphonfus*; but the Love of his Country made him return to *Florence*; where he worked for the Duke *Cosmo* of *Medicis*, who honoured him with his Affection. As the Love for Women disturbed him from his Work, and made him lose a great deal of Time, that Duke who was impatient to see a Picture finished which he had ordered him, had him confined in a Room to oblige him to work, and where he had him provided with Provision, of all he could want or wish for. *Lippi* at the End of two Days cut the Sheets of his Bed into Bands, by which Means he went out at the Window, and recovered his Liberty.

A Citizen of *Florence* having desired him afterwards to paint the Picture of the blessed Virgin, for a Monastery where he had a very beautiful Daughter, the Father and the Nuns agreed, that the beautiful Boarder should serve him for a Model. *Lippi* finding himself alone with her debauched her by his Discourses, and the Work finished carried her off with her Consent. He had by her a Son called *Philip*, like him, and who was also a Painter.

Some Time afterwards, painting in a Church of *Spolitto*, he fell in Love with a Woman, and following her close, against the Advice of his Friends, the Relations of that Woman poisoned him in 1488, in the 57th Year of his Age. The Great Duke of *Tuscany* had a Monument of Marble erected to him, and *Angelus Positanus* made his Epitaph in *Latin Verses*.

Note, That all the preceding Painters had not the Secret

to paint in Oil, they only painted in *Fresco* or in *Distemper*; and for this last Sort of *Painting* they mixed their Colours sometimes with Eggs, and sometimes with Gum-Water or Size.

ANTONY OF MESSINA, thus called because born at *Messina*, was the first *Italian* who painted in Oil. Some Affairs having called him to *Naples*, he saw a Picture which had been sent lately to King *Alphonfus* from *Flanders*: He was surprized at the Vivacity, Strength, and Softness of the Colours of that Picture, and seeing besides that they could be cleansed with Water without being defaced; he quitted all his other Affairs to go to *Bruges* near *John Van-Eik*, who, he was told, was the Author of that Work. He presented *Van-Eik* with a great Quantity of *Italian* Designs, and gained so well his Confidence by his complaisant Manners, that he communicated to him the Secret of painting in Oil. *Antony* was so sensibly obliged by it, and proved so grateful, that he staid at *Bruges* while *John Van Eik* lived. But after that Painter's Death he returned into his Country, from whence he went to settle at *Venice*, where he died, and where I have seen his Epitaph which contains his Praises.

Note, That *Antony Margaritone* had among his other Disciples one *Dominick*, to whom he communicated his Secret. That *Dominick* was called to *Florence* for some Works, where he found *Andrew da Castagno*, who from a Plowman was become a Painter, and who having seen how much that new Manner of *Painting* was valued, employ'd all his low Cunning, and artifice Complaisance to gain the Friendship of *Dominick*, and become thereby Master of his Secret. In fact he succeeded in it; *Dominick* loved him, discovered to him all he knew, and besides gave him Part of his Employments. But *Andrew's* Avarice could not be satisfied with all those Advantages; he imagined that if he was alone all *Dominick's* Profit would come to him, and without considering that he had not besides the same Capacity, he took the Resolution to dispatch his Benefactor. He went for that Purpose one Evening to wait for him at the Corner of a Street, and having assassinated him, he returned quickly to his Chamber, as if he had not been out. He perpetrated that enormous Crime so secretly, that *Dominick* not knowing his Murderer, had himself carried to his Chamber, to receive from him the Succours he wanted, and died in his Arms. That Murder had been buried with *Andrew*, if himself had not discover'd it on his Death-bed. It was that same *Andrew*, who for having painted against the Palace of the Podesta, the Execution of the Conspirators against the House of *Medicis*, was called afterwards *Andrea de Gl'impiccati*.

Note, also, That at the same Time worked in Italy *Vittore Pizano*, who was a very good Workman for the Coins of Medals. *Gentile di Fabriano*, whom Pope *Martin V.* employ'd at *St. John of Lateran*, and died aged 80 Years. *Laurenzo Costa*, who painted at *Bologna* and *Ferrara*, and had *Dosse* and *Hercules* of *Ferrara* for Disciples. *Cosmè Rosselli*, who painted in the Vatican for *Sixtus IV.* and died aged 68 Years, in 1484.

DOMINICK GHIRLANDAI, a *Florentine*, was a very good Painter; but his principal Reputation does not proceed so much from his Work, as for his having been Master of the great *Michel Angelo*. He died in 1493, aged 44 Years.

ANDREW VERROCHIO, painted in a rough Manner, and his Colours were not very well disposed; but he was very learned in the Design, and gracious in the Air of the Heads, especially of Women. He had designed a great Quantity of them with his Pen, which he did very well. He found Means to mould with Plaster the Faces of dead Bodies and living Persons, in order to draw their Picture. He was not satisfied with the Likeness of Things, he wanted besides to fathom them, and made sometimes for that Purpose mathematical Experiments. As he understood Horses very well, and knew the Art of melting and casting Metals, the *Venetians* would make use of him to erect a Brass Equestrian Statue to *Bartolomeo* of *Bergama*, to whom they owed the good Success of

of their Arms: He made the Model thereof in Wax; but another having been preferred to him for casting the Work, he was so provoked at it, that he broke the Head and Legs of his Model and fled. The Senate of Venice had him pursued in vain; and it having been rumoured abroad, that if he was catch'd he would lose his Head; he answered to that Menace, that if they were to cut off his Head it would be impossible to make him another; whereas he could very well make to the Model of his Horse a new Head finer still than the first. That witty Answer made his Peace, but he had not the Pleasure to put his Horse in Place; for having overheated himself in melting it, he caught a Pleurisy of which he died in 1488, aged 56. *Leonardo da Vinci* and *Pietro Perugino* were his Disciples.

BERNARDINO PINTURICCHIO, wanting to distinguish himself by a new Manner of *Painting*, made of Relievo the Architecture, and Ornaments which entered the Composition of his Pictures; which is a Thing contrary to the Art of *Painting*, which supposes a flat Superficy; therefore was followed by no body in that new Method. They shew at *Sienna* in the Library of the Dome, as a fine Thing, the Life of Pope *Pius II.* which he has painted. *Raphael*, at his coming out of his Time helped him in that Work. *Pinturichio* painted in the Vatican several Things for *Innocent VIII.* and *Alexander VI.*—The Cause of his Death is curious enough to be known. Being at *Sienna*, the Religious of *St. Francis*, who wanted to have a Piece of *Painting* of his Hand, gave him a Room to work more commodiously, and that the Place should not be embarrassed with any Thing useless to his Art, they took out all the Goods, except an old Press, which seemed too heavy to be removed. *Pinturichio*, who was naturally quick and impatient, would have the Press removed immediately; but in removing it, a Piece of it fell off, in which there were five hundred Ducats of Gold hid. This surprized so much *Pinturichio*, and he conceived so sensible a Displeasure that he could not have that Treasure, that he died soon afterwards of it, in the Year 1513, and in the 59th of his Age.

ANDREW MANTEIGNE, born in a Village near *Padua*, was in his Infancy a Shepherd, but it having been perceived that instead of taking Care of them, he amused himself to design them; he was given to a Painter called *James Squarcione*, who found him so deserving and so tractable, that he adopted him for his Son and instituted him his Heir. The Progress he made in a short Time in the Art of *Painting*, acquired him a great Reputation and much Work. He was but seventeen Years of Age when he painted the Altar-piece of *St. Sophy* of *Padua*, and the four Evangelists. *James Bellin* was so charm'd with that Piece, that he gave *Manteigne* his Daughter in Marriage. *Squarcione* who had always been jealous of *Bellin*, sorry besides that his adoptive Son had contracted that Alliance without having consulted him, far from continuing his Praises, and his Protection to the Works of *Manteigne*, discredited them for their Dryness, and for his being too much wedded to the antique Statues, instead, said he, of making use of the natural. That Reproach proved advantageous to *Manteigne*, who reformed his Practice, without ever leaving notwithstanding, the laudable Inclination he had for the Antiques, saying, that it was to those fine Things he owed his Advancement, and that they had taken him all at once from the Poverty of the natural. It is true, that instead of adding to the Taste of the Antique the Truth and Softness of the Natural, he contented himself with mixing some Portraits among his Figures. He painted for the Duke of *Mantua* that beautiful Piece of the Triumph of *Julius Cesar*, engraven in Clare-obscure in nine Sheets, and which for its Beauty is also the Triumph of *Manteigne*. Pope *Innocent VIII.* having sent for him to give him Work, that Duke would not let him go before he had made him Knight of his own Order. *Manteigne* engraved himself on Tin Plates several Things after his Designs, and the *Italians* make him the Inventor of engraving Prints with the Graver. He died at *Mantua* in 1517, aged 66.

FRANCISCO FRANCIA, of *Bologna*, was born with so many fine Qualities of the Mind and of the Body, that he gained the Esteem and Love of all the Great. He became one of the most learned of his Time in the Art

of *Painting*. He painted several Pieces for divers Places of *Italy*, particularly for the Duke of *Urbino*. The great Reputation of *Raphael* made him with passionately to see some of his Works; but as he was too old to undertake a Journey to *Rome*, he contented himself with explaining himself by Letters on that Subject, to his Friends, who informed *Raphael* of it. This occasion'd a civil Correspondence between those two Painters; for *Raphael* had heard of the Merit and Capacity of *Francia*. *Raphael* was painting then that famous Piece of *St. Cecilia* for a Church of *Bologna*; when it was done he address'd it to *Francia*, and desired him, by a Letter, to place it, and to be pleas'd to correct before, the Faults he could find in it. *Francia*, at the opening of the Letter, was transported with Joy, and took the Picture out of the Box; he admired it, and was sensibly touch'd at it; but at the same Time so much dispirited to see that Work so far above his, that he fell into a Melancholy, and thence into a languishing State of which he died some Time afterwards, viz. in the Year 1518, aged 68 Years.

LUCA SEIGNORELLI, of *Cortone*, was Disciple of *Pietro della Francesca*, and imitated so well his Manner of *Painting*, that it was very difficult to find the Difference between the Works of both. This *Luca* was an excellent Draughtsman; and *Michel Angelo* valued him so much, that he made no Difficulty to borrow for his Piece of the Judgment, something which *Luca* had painted in his, with much Imagination and Capacity. He painted at *Orvietto*, *Loretto*, *Cortona*, and *Rome*.

His Son who was a handsome young Man, and of whom he had great Expectations, was unfortunately killed at *Cortona*: He was sensibly afflicted at the News; but calling his Constancy to his Succour, he had him brought into his Laboratory, and without shedding a Tear, he painted him to preserve his Memory, finding no Consolation but in his Art, which restored what Death had ravished from him. He went afterwards to *Rome*, where Pope *Sixtus IV.* had called him; and after he had painted several Subjects of the *Genesis* he returned to his Country, where he died in 1521, aged 82.

PIETRO COSIMO, thus called of *Cosimo Pesselli*, whose Pupil he was, had a very great Capacity for *Painting*, which gained him a great Number of Disciples, and among others *Andrew del Sarte* and *Francis* of *Sangalle*. He loved Solitude, and lived in a very extraordinary Manner; the great Inclination he had for his Art making him forget eating and drinking. He was so frighted at the Thunder, that a long while after it was over, he was found in some Corner wrapped up in his Cloak. He died in the Year 1521, the 80th Year of his Age.

LEONARDO DA VINCI, was of a noble Family of *Tuscany*, a very honest Man, and very handsome, both of Body and Mind. He had so much Talent for all the Arts, that he knew them all perfectly, and practis'd them with much Exactness. That great Variety of Knowledge instead of weakening that he had for *Painting*, strengthned it to such a Degree, that no Painter before him approached his Capacity; and all those after him will always find in his Works an inexhaustible Source of a profound Knowledge. He was Disciple with *Pietro Perugin* of *Andrew Verrochio*, which could give him Occasion to awaken his Talents, for the Master and the Disciple were born with the same Talents, except that of *Leonardo*, was of greater Extent. He painted at *Florence*, *Rome* and *Milan*, and a great Number of his Pictures has been spread throughout all *Europe*. He painted among other Things, in the Refectory of the Dominicans at *Milan*, a Representation of our Lord's Supper of an exquisite Beauty; but he left the Christ imperfect, because he was searching a Model proper for the Character, when the Wars obliged him to quit *Milan*. He would have done the same Thing of *Judas*, but the Prior of that Convent, in the Impatience of seeing that Work finished, teased *Leonardo* so much, that he painted the Head of that Friar for that of *Judas*. He was continually occupied with Reflections on his Art, and he had neglected neither Study nor Care to arrive at that Degree of Perfection he possessed it. He applied himself especially to express the Passions of the Soul, as one of the Things he thought most necessary to his Profession, and to gain the Approbation of Men of Wit. The Duke of

Milan,

Milan gave him the Direction of an Academy of *Painting* that Prince had established in his Capital. There he wrote the Book of *Painting*, which was printed at *Paris* in 1651, and the Figures thereof were made by the Poussin. He wrote also several other Things which were lost, when *Milan* was taken by *Francis I.* King of *France*. *Leonardo* retired to *Florence*, where he painted the Council-Chamber, and where he found the Reputation of *Michel Angelo* so well established, that it occasion'd a great Emulation between them. *Leonardo* being gone to *Rome* at the Election of *Leo X.* he met again *Michel Angelo* there, where their Jealousy increasing to Excess, *Leonardo* passed into *France*, where he was extremely well received. He maintain'd by his Presence and his Works the Reputation he had already acquired in that Kingdom; and King *Francis I.* gave him all possible Marks of his Love and Esteem. That Prince went to visit him in his last Malady, and *Leonardo* sitting up in his Bed to thank his Majesty, and the King embracing him to make him lay down, that Painter expired in his Arms, in 1520, aged 75 Years.

Note, That the Pictures of *Leonardo da Vinci*, which are seen in the Cabinets of Princes, and of the Curious, contain but few Figures, and a great Painter says, that he has not seen clear enough in what we have left of his grand Compositions to judge of the Extent of his Genius. But what Historians have wrote of his Works, which are at present almost entirely ruined, must persuade us that he had a fruitful Vein, that his Motions were quick, his Mind solid, and adorned with much Knowledge; therefore that his Inventions must have been of a great Beauty. We can even form that Judgment of it on the Designs we have yet of his Hand. Lastly, what remains of his Productions suffices to persuade us that he was a great Painter.

His Designs are of a great Correctness, and of a great Taste, tho' it appears to have been formed on the Natural rather than on the Antique. But on the Natural in the same Manner the Antients extracted it from it, *i. e.* by learned Researches, and in attributing to Nature, not so much its ordinary Productions, as the Perfections it is capable of.

The Expressions of *Leonardo of Vinci* are very lively and spiritual. I have seen a Design of his Hand of that famous *Cène* he painted at *Milan*, and of which there is scarce any Vestige left. That Design alone is a sufficient Proof, to shew how deeply he penetrated into the human Heart; and with what Vivacity, Variety, and Exactness he knew to represent all its Motions. But rather than speak of it in my own Judgment, it is more *a propos* to relate here that of *Rubens* on the Merit of so great a Man.

Leonardo da Vinci, says he, would always begin by examining all Things according to the Rules of an exact Theory, and made afterwards the Application thereof on the Natural he wanted to make use of. He always observed a becoming Decency, and avoided all Affectation. He knew how to give to each Object the most lively, the most significant, and the most agreeable Character possible; and carried that of Majesty so far as to render it divine. The Order and Measure he observed in the Expressions was to quicken the Imagination, and to raise it by essential Parts, rather than to fill it with Trifles, and avoided in that, being either prodigal or avaricious. He took so much Care to avoid the Confusion of Objects, that he rather chose to leave something to wish for in his Works, than to satiate the Eyes by a scrupulous Exactness: But in what he excelled most was, as already observed, to give to the Things each their proper Character, and which distinguished them from one another.

He began by consulting several Sorts of Books: He had extracted from them an Infinity of common Places, of which he had made a Collection. Nothing escaped him which could contribute to the Expression of his Subject, and by the Fire of his Imagination, as well as by the Solidity of his Judgment, he raised the Things divine by the human, and knew how to give Men the different Degrees which carried them to the Character of Heroes.

The first of the Examples he has left us of this is, the Piece he painted at *Milan*, of our Lord's Supper, where he has represented the Apostles in the Places which

became them, and our Lord in the most honourable in the Middle of them, none of them crowding his Neighbour, or being placed too near him. His Attitude is grave, and his Arms are in a free and easy Situation, to shew more Grandeur, while the Apostles appear agitated by the Vehemency of their Inquietude; in which notwithstanding, there appears no Weakness, nor any unbecoming Action. Lastly, by an Effect of his Speculations he arrived to such a Degree of Perfection, that it is almost impossible to speak of him as he deserves, much more to imitate him.

Rubens enlarges afterwards on the Degree to which *Leonardo da Vinci*, possessed the Anatomy, he makes an Enumeration of all the Studies and Designs he had made, and which *Rubens* had seen among the Curiosities of *Pompe Leoni* of *Arezzo*. He continues by the Anatomy of Horses, and by the Observations *Leonard* had made on the Physiognomy, of which *Rubens* had likewise seen the Designs; and ends by the Method that Painter used in measuring the humane Body.

If I may be permitted to add something to *Rubens's* Words, I say that he has not spoke of the colouring of *Leonardo da Vinci*; because his having only made his Remarks on the Things which could be useful to him, and having found nothing good in the colouring of *Leonardo* he passed over that Part; for in fact the Carnations of *Leonardo* are most of them of the Colour of Lees, the Union found in his Paintings partakes much of the Violet, and that Colour is even predominant in them; which proceeds, in my Opinion, from that in *Leonardo's* Time, the Use of *Painting* in Oil, was not yet very well known, and that the *Florentines* have commonly neglected that Part.

PIETRO PERUGIN, born at *Perouse*, of poor Parents, he was first Pupil of a Painter of the same City, where he learned little or nothing, and who used him very ill. His Poverty made him suffer with Patience, and the Desire of getting something to extricate himself from his Difficulties, engaged him to work Night and Day, to render himself Master of the Design. As soon as he thought he was capable to work for his Subsistence, he went to *Florence* in quest of another Master, where he found *Andrew Verrochio*, and whom he chose. He soon became a good Painter, and took that gracious Manner for the Airs of the Head, which was practised by *Verrochio*, especially for the Heads of Women. He has painted a great Number of Pictures, and almost all for Churches and Convents.

Perugin was very avaricious, and as he was likewise very laborious, he became very rich at *Florence* and at *Rome*, where he painted for *Sixtus IV.* He retired to *Perouse*, where he painted besides a great Number of Pictures, assisted therein by *Raphael*, and his other Disciples. He had married a very beautiful Woman, who served him for Model for his Virgins. He loved her passionately, but loved as well his Money; for every Time he went to the Country Seat he had bought near *Perouse*, he always carried his strong Box along with him, till a Sharper having took Notice of it, he eased him on the Road of that Trouble; that Loss broke the Heart of *Perugin*, who died soon after, *viz.* in 1524, aged 78.

RAPHAEL SENZIO, born at *Urbino* on Good Friday, in the Year 1483, his Father was but a very indifferent Painter; and his Master was *Pietro Perugin*. His principal Works are at *Fresco*, in the Halls of the Vatican, and his Pictures of *Easel*, are dispersed in divers Places of Europe. As he had an excellent Genius, he knew that the Perfection of *Painting* was not limited to the Capacity of *Perugin*, and to search elsewhere the Means of advancing himself, he went first to *Sienna*, where his Friend *Pinturichio*, employ'd him to make the Cartoons for the Paintings of the Library. But he had scarce made some of them, but on the Report of the Works which *Leonardo da Vinci*, and *Michel Angelo* were painting at *Florence*, he went thither, to render himself more perfect. In fact, as soon as he had considered the Manner of those two great Men, he formed the Resolution to change that he had contracted at his Master's. He returned to *Perouse*, where he found a great many Occasions of exercising his Pencil; but at the Remem-

Remembrance of the Works of *Leonardo da Vinci*, he went a second Time to *Florence*; where having work'd for some Time, to strengthen his Manner, he proceeded to *Rome*, where *Bramante* his Kinsman, who had prepared the Mind of the Pope on the Merit of *Raphael*, procured him the Work which was to be done in the Vatican. *Raphael* began with the Piece called the *School of Athens*; then he proceeded to the Dispute of the Blessed Sacrament; and afterwards to the others which are in the Chamber of the Signature. The Care he took in them are incredible; therefore they did not prove unfruitful, for the Reputation of those Works carried *Raphael's* Name throughout the whole World. He formed the Delicacy of his Taste on the antique Statues and Basso-Relievo's, which he designed a long Time, with an extreme Application, and joined to that Delicacy a Greatness of Manner, which the Sight of the Chapel of *Michel Angelo* inspired him with all at once.

Besides the Pains *Raphael* took of Designing after the Sculptures, he kept Painters in *Italy*, and in *Greece* to design all the antique Works they could discover, of which he made Use as Occasion served. It is observed, that he has left but very few Works imperfect, and that he finished extremely his Pictures, though very quickly. He took all the Care possible to reduce them to such a State of Perfection, that he should have nothing to reproach himself with. It is the Reason why we see of him a Sketch of small Parts, viz. Hands, Feet, and Pieces of Drapery, which he designed three or four Times for the same Subject; and then chose among them those he thought the best.

Though he was very laborious, we see very few Paintings of his own Hand. His whole Occupation was to Design, not to leave idle the great Number of Pupils who have executed his Designs in several Places, particularly in the Lodges, and Apartments of the Vatican, in the Church of *Our Lady of the Peace*; and in the Palace *Ghibbi*; except the *Galatea*, and a single Angle where are the three Goddesses, which he has painted himself.

His Passion for Women killed him in the Flower of his Age, for one Day having excessively abandoned himself to it, he was surprized with a violent Fever; and the Physicians, from whom having concealed the Cause of his Illness, having treated him for a Pleurisy, extinguished entirely what was left of the native Warmth in a Body already exhausted. He died on the same Day he was born, viz. *Good-Friday*, of the Year 1526, in the 37th Year of his Age. Cardinal *Bembo* wrote his Epitaph, which I have read in the Church of the *Rotunda*, where he is buried. I'll relate here of it but these two Verses, which are marvellous.

*Ille hic est Raphael timuit quo sospite vinci
Rerum magna Parens, & moriente mori.*

His Disciples were *Jules the Roman*, *John Francis Pami*, called *Il Fattore*, *Peregrino of Modena*, *Perrin del Vagua*, *Polidore of Caravage*, *Mathurin*, *Bartholomeo d'a Bagna Cavallo*, *Timothy d'a Urbino*, *Vincent d'a San Geminiano*, *John d'Udine*, and others. Some Germans have also been his Disciples: As *Bernard Van-Orlay of Bruxelles*, *Michel Coxis of Malines*, and others, who being returned into their Country, took Care of the Execution of his Designs for Tapestries. Besides his Pupils, he had a great Number of young Students and Lovers of *Painting*, who frequented his House, and accompanied him abroad. *Michel Angelo* having met him one Day thus accompanied, told him, in passing by him, that he walked, followed like a School-Master; and *Raphael* answer'd, that for him he walked alone like the Hangman. There had been always a great deal of Jealousy between those two great Painters, as it happens, most commonly, between Persons of the same Profession, Authors not excepted, when their Sentiments are not regulated by a noble and becoming Modesty.

Note, That ever since the Restoration of *Painting* in *Italy*, no Painter has acquir'd so much Reputation as *Raphael*; he had a very sublime Genius, and his Thoughts were excellent. His Vein was fertile, and had appeared much more such if it had not been moderated by the great Exactness wherewith he finished

all Things. He was rich in his Inventions. It appears that he had very nice Principles to dispose all the Things he had invented; and if his Figures were not grouped of Lights and Shadows, they were by their Action disposed, in so ingenious a Manner, that the Groups thereof have always been seen with Pleasure. His Attitudes are noble, according to their Conveniencies, contrasted without Affectation, expressive, natural, and shew very fine Parts.

His Design is very correct, and he has joined in it the Correctness, Elevation, and Elegance of the Antique, to the Simplicity of Nature, without affecting any Manner. He has shewn a great deal of Variety in his Figures, and much more in his Airs of the Head, which he borrowed from Nature, as from the Mother of Variety, adding always to it a grand Character in the Design.

His Expressions are just, fine, sublime, and sharp; they are moderated without Insipidity, and lively without Exaggeration.

His Draperies were, in his Beginnings, of a little Manner, but of a grand Taste, at the End, and throughout a fine Artifice. The Plaits thereof are in a good Order, and shew always the Naked in Flattering it, as it were, with Delicacy, and particularly above the Joints.

He may, notwithstanding, be reproached with having dressed his Figures almost always with the same Stuff, in Subjects which could admit a Variety of them, and receive more Ornament from it: I speak in the historical Subjects, for in the fabulous and allegorick, where Divinities are introduced, a greater Regard must be had to the Majesty of the Plaits, than to the Richness of the Stuffs.

As *Raphael* took an extreme Care to design correctly, and was jealous, as it were, of his Contours, he has marked them a little too hard; and his Pencil is dry, though light and smooth. His Landskip is neither of a grand Taste, nor of a *Beau-faire*.

His local Colours are neither brilliant, nor choaking, they are neither very true, nor very false, but the Shadows are a little too black. He had never a very clean Intelligence of the Clair-obscur, though he seems, by his last Work, that he had searched it, and endeavour'd to acquire it; as it may be seen in the Tapestries of the Acts of the Apostles, and in his Picture of the Transfiguration.

But what *Raphael* wanted on the Side of the Colouring, is supplied in an ample Manner by a Quantity of other excellent Parts he was Master of. He has even painted several Pieces where the Colours and Lights are so well placed, that they could be compared with those of the *Titian*.

The *Poussin* said of *Raphael*, that he was an Angel, compared with the modern Painters, and an *Als* compared with the Antique. That Judgment cannot be of the Thoughts, the Taste, the Correctness of the Design, and the Expressions. The Thoughts of the Antique are simple, sublime, and natural; those of *Raphael* are so likewise. The Design of the Antique is correct, diversified according to the Conveniencies, and of a grand Taste; that of *Raphael* is so likewise: The Antique are learned and precise in the Collocation of the Muscles, and nice in their Offices; *Raphael* was not ignorant of that Part. We must confess, notwithstanding, that those who have studied carefully the Anatomy, with Regard to *Painting*, can observe in the Antique a greater Precision, and a still greater Delicacy in the Actions of the Muscles, than is seen, I do not say in *Raphael* only, but in any other Painter whatever.

I agree, that that great Regularity and Delicacy in the Action of the Muscles, regulate the Precision of the Contours; but I do not see that *Raphael* has enough deviated from it to repute him an *Als* in Comparison of the Antique. It is true, that *Raphael* has formed the Sublimity of his Taste on the fine Statues; that they shewed him the right Way, and he followed them blindly at first; but perceiving afterwards, that the Road of *Painting* was different from that of the Sculpture, he returns of the Lessons of this but what was necessary for his Art, and deviated from it in Proportion

tion as he advanced in Age and in Knowledge. That Difference is sensible in the Pictures he has painted at different Times, the last of them approaching nearer the Character of Nature.

The *Poussin*, on the contrary, as well as *Hannibal Carrache*, quitted what they had of that Character, in Proportion as they applied themselves more to the Antique. They could follow the Example of *Raphael*, do the one, and not omit the other; for that excellent Man did not only retain the good Taste, the Sublimity, and Beauty of the Antique, but has seen a Thing in it, which neither the *Poussin*, nor the *Carache* could perceive, viz. the Grace. He had received that Gift from Nature in so great a Plenitude, that it is spread over all that is come out of his Pencil; and no Body can dispute it with him, except it be *Corregio*; and if the Grace has repaired in this what he wanted on the Side of the Regularity of the Design, *Raphael* has made a Use of it, which has put in a fine Light, the profound Knowledge he had not only in that Part, but likewise in all the other which have gained him the Reputation of the greatest Painter in the World.

Jules the Roman, was the beloved Disciple of *Raphael*, as well for his great Capacity in *Painting*, as for the Conformity of Manners. He had took entirely the Taste of his Master, not only in the Execution of the Designs he received from him, but likewise in what he did himself. *Raphael* treated him as if he had been his Son, and instituted him his Heir, together with *John Francis Penni*, called *Il fattore*. After *Raphael's* Death, those two Painters finished several Works, which their Master had left imperfect. *Jules*, was not only an excellent Painter, but understood, besides, perfectly well the Architecture. The Cardinal of *Medicis*, afterwards *Clement VII.* employed him to build the Palace, called at present the *Vigne Madame*; and after he had directed the Architecture thereof, he made the *Paintings* and the Ornaments.

The Death of *Leo X.* disconcerted a little *Jules the Roman*, by the Election of *Adrian VI.* whose Pontificate, which lasted but one Year, had expelled the Arts from *Rome*, and reduced the Learned to die of Misery, as they do at present in most Parts of *Europe*, if it had lasted longer; but *Clement VII.* who succeeded him, was no sooner elected, but he employ'd *Jules* in the Hall of *Constantine*, where the History of that Emperor had been began by *Raphael*, who had made all the Designs thereof. That Work ended, *Jules the Roman* applied himself to several Pictures for Churches, and for private Persons. He began then to change his Manner, and to give into the Red, and Black for Colouring, and in the Severe for the Design.

Frederick Gonzagua, Marquis of *Mantua*, informed of the Capacity of *Jules*, called him near his Person; his good Fortune conducted him thither; for having made the Designs of twenty-five very obscene Prints, which had been engraved by *Mark Antony*, and to which the *Aretin* had made so many Sonnets, he had been severely punished, if he had been found in *Rome* at that Time. The Severity wherewith *Mark Antony* was treated, is a Proof thereof. The Engraver was imprisoned, where he suffer'd a great deal, and had certainly lost his Life, if the Credit of the Cardinal of *Medicis*, and of *Baccio Bandinelli*, had not saved him.

Mean while *Jules* worked at *Mantua*, where he gave eternal Marks of his most profound Knowledge in Architecture and *Painting*. He built there the Palace of the *T.* and render'd the City of *Mantua* more beautiful, strong, and wholesome; and with Regard to his Works of *Painting*, it may be said, that it is at *Mantua*, he gave a greater Flight to his Genius, and where he shew'd himself such as he was. He died at *Mantua* in 1546, aged 50, to the great Regret of the Marquis, who loved him as his Brother. He left a Son called *Raphael*, and a Daughter married to *Hercules Malatesta*.

Among his Disciples, the best were the Primate, who came to *France*, and a *Mantuan* called *Rinaldi*, who died young.

Note, That *Jules Roman*, was the first and best Disciple of *Raphael*. His Imagination, which was buried as it

were in the Execution of the Designs of his Master, while he remain'd under his Discipline, took all at once its Flight, when he found himself at Liberty; for after he had produced several Pictures on the *Easel*, and painted very great Works in the Vatican on the Designs of *Raphael*, as well before, as after the Death of that illustrious Master, he changed presently his Manner, and abandon'd himself to the Impetuosity of his Genius in the Works he painted at *Mantua*. It was no longer that gracious Vein, nor that soft Fire of Imagination, which though borrowed, made one doubt if some Pictures, which were the Productions of his Pencil, were his or his Master's. Being then entirely his own Master, he animated his Works by much more extraordinary Ideas, and still more expressive, but less natural than those of *Raphael*. His Inventions were adorned with poetical Productions, and his Dispositions little common, but of a good Taste.

The great Progresses he had made in the *Belles Lettres*, proved very beneficial to him in his Studies of *Painting*; for in designing the antique Sculptures, he extracted from them those Marks of Erudition we see in his *Paintings*.

It seems, that he was occupied of nothing, but of the Sublimity of his poetical Thoughts, and that to execute them with the same Vivacity he had conceiv'd them, he was contented with a Practice of Design he had chosen, without changing either his Airs of the Heads, or his Draperies. It is even visible enough, that his Colouring, which was never very good, became thereby still more neglected. For his local Colours, which give into the Brick and Black, are not supported by any Intelligence of the Clair-obscur. His lofty Manner of Designing, and his terrible Expressions are so much turn'd into an Habit, that his Works are easily known. That Manner is very great, it is true, because he had formed it on the antique Bass-Relievo's, which he had studied with great Application; but those fine Things, which suffice alone to make a good Sculptor, want to be accompanied with the Truths of Nature, to form a great Painter. The Draperies, which most commonly contribute to the Majesty of the Figures, are the Shame of his; for they are poor, and of a bad Taste.

Very little Variety is seen in his Airs of the Head; that found in his Works consists only in the different Sorts of Objects he has filled his Compositions with, and in the Dresses which render them rich: It proceeds from the Universality of his Genius for all Kinds of *Painting*; for he has painted equally well the Figures, the Landscips, and the Animals; so that his Works will be always, in what they contain, the Admiration of all the Learned.

JOHN FRANCIS PENNI, called *Il fattore*, because he was consider'd as *Raphael's* Steward, was very learned, particularly in the Design; he painted several Things on the Thoughts of *Raphael*, which pass for the Productions of the Pencil of that excellent Master, especially in the Palace *Chigi*; as a Connoisseur may very well see, when he examines them with Attention. He had a particular Inclination for the Landskip which he painted very well, and adorned with beautiful Buildings.

After his Master's Death, he associated himself with *Jules Roman*, and *Perrin del Vagua*, and all three together finished what *Raphael* had left imperfect, as well of the History of *Constantine*, as several other Works of the Palace of *Belvedera*. But they parted on the Occasion of a Copy which the Pope wanted of the Picture of the Transfiguration, because that Original was to be sent to *France*. *Il fattore* went to *Naples* in View of working for the Marquis *del Vaste*, but his puny Constitution would not permit him to live long there; and he died in 1528, being then only 40 Years of Age.

ANDREW DEL SARTE of *Florence*, learned the first Principles of the Art of *Painting*, from *Pietro Cosmo*. He used to employ, while he lived with that Painter, all *Sundays* and *Holydays* in Designing after the best Masters, but especially after *Leonardo da Vinci*, and *Michel Angelo*, whereby he became in a few Years a very good Painter. He found his Master too tedious in the Execution of his Works and left him. He has painted a great Number of

of *Madona's*. The Reputation of *Andrew* increasing he painted for several Places; but the Piece which gained him most Praises, and which is one of the best he has done, is a *St. Sebastian*, for the Church of *St. Gal*.

He came into *France* at the Instances of *Francis I.* where he made some Pictures; and though he had begun that of *St. Jerome* for the Queen, and obtain'd the King's Leave to go to *Florence*, under Pretence of fetching his Wife, from whom, said he, he had lately received a Letter; instead of returning at the Time appointed, he spent his own Money, and that the King had given him to buy Pictures. At last he died of the Plague at *Florence*, in 1530; and in the 40th Year of his Age, abandoned by his Wife and Friends. He left several Pupils, among whom were *Giacomo de Ponturmo*, *Andrea Squazzellas* who worked in *France*, *Giacomo Sandro*, *Francisco Salviati*, and *George Vasari*.

GIACOMO DE PONTURMO, born in *Tuscany*, had several Masters in the Art of *Painting*, for he was first Disciple of *Leonardo de Vinci*, afterwards of *Mariotto Albertinelli*, then of *Pietro Cosimo*, and lastly of *Andrew del Sarte*. He acquired a great Reputation by his *Paintings* at *Florence*. But having undertook to paint the Chapel of *St. Laurence* of the Duke of *Florence*, and wanting, in that Work, which lasted twelve Years, to appear superior to all others, he shewed, on the contrary, that he was become inferior to himself. He was a very honest Man and very humble. But what was still more worthy of Admiration in him is, that among all his other good Qualities, he could never bear to hear ill spoke of the Absent, whose Part he always took. All his Works were done at *Florence*, where he died of *Hydropsy*, in 1556, aged 63.

POLIDORO of Caravagio, born in the Village of *Caravagio*, in the *Milanese*, came to *Rome*, while *Leo X.* was adding some new Edifices to the Vatican, and as he did not know what Occupation to follow to get a Livelihood, he turn'd Labourer, and carried the Mortar to the Masons who worked at those Buildings. He followed that laborious Employment till he was eighteen Years of Age (for he was very young when he came to *Rome*.) *Raphael* employ'd then at the same Place several young Painters to execute his Designs. *Polydore*, who carried often the Mortar for Plastering their Fresco, was moved at the Sight of the *Paintings*, and solicited by his Genius to become a Painter. He took at first for Model the Works of *John of Udine*, and the Pleasure he had to see that Painter work, began to unfold the Talent he had for *Painting*; he became so civil and complaisant near the young Painters, that he contracted a Friendship with them, and having acquainted them with his Design, they gave him Lessons which increased his Courage. He soon made so prodigious a Progress in the Design, that *Raphael* himself was surprized at it, and employed him sometimes afterwards among the others. But he soon distinguished himself so much from the rest, that as he had the greatest Share in the Execution of the Lodges of *Raphael*, he had likewise the principal Glory thereof. The Care he knew his Master had taken to design after the Antique made him follow the same Road.

He has painted but few Pictures on the *Easel*, and almost all his Works are in Fresco, and of the same Colour, in Imitation of the Bas-reliefs.

Polidore contracted at first a strict Friendship with *Matthurin* of *Florence*, and the Conformity of their Genius, made them Companions of Study and Employments; which lasted till *Matthurin's* Death, which happened in 1526, after he and *Matthurin* had filled *Rome* with their Works, and he thought of enjoying peaceably the Fruit of his Labours, *Rome* was besieged by the *Spaniards*, in 1527, and the Learned forced to sink under the Misfortunes of the War, or to fly. *Polidore* went to *Naples*, where he was obliged to work with indifferent Painters, without finding any Occasion to make himself known, because the Nobility of the Country were then more curious of fine Horses, than of *Painting*. Therefore finding himself without Employment, and obliged to spend what he had got at *Rome*; he passed into *Sicily*; and as he was as good an Architect, as a Painter, those of *Messina* gave him the Direction of the triumphal Arches, which they erected to the Emperor *Charles V.* at his Return from his Expedition of *Tunis*. That Work finished,

Polidore finding no more Employment at *Messina*, proportioned to the Sublimity of his Genius, and being only detained there by the Caresses of a Woman he loved, he took the Resolution to return to *Rome*, but as he was at the Eve of his Departure, his Footman, who had watched a long Time for an Opportunity to rob him, having associated himself with other Ruffians, surprized him in his Bed, strangled him, and stabbed him several Times with Ponyards. After they had committed that horrible Murder, they carried *Polidore's* Body to the Door of his Mistress, to make People believe, that some Rival had killed him in that House; but God permitted that the Crime was discover'd. The Assassins being fled, no Body thought of any Thing else but of pitying the unhappy Fate of *Polidore*, when his Servant affecting to lament it, likewise, in the Presence of a Count, his deceased Master's Friend, did it in so awkward a Manner, that the Count perceiving it, had him arrested. The Servant defended himself so very ill, that he was applied to the Question, where having confessed all, he was condemn'd to be drawn and quarter'd. *Polidore* was extremely regretted by the Inhabitants of *Messina*, who buried him in a very handsome Manner in the Cathedral Church in 1543.

Note, That in the Avidity *Polidore* had to learn, he thought he could do no better than to follow the Steps of his Master; and knowing that *Raphael* had formed his Taste of Design on the antique Sculptures, he made it his principal Study, and the chief Occupation of his Life was to imitate them. We see yet some very beautiful Remains of it, on the Facade of several Houses at *Rome*, on which he has painted Bas-reliefs of his own Invention.

His Genius, which was extremely quick and fertile, and the Studies he had made on the Bas-reliefs, prompted him to represent Battles, Sacrifices, antique Vases, Trophies, and Ornaments, composed of what Antiquity has left us the most remarkable in that Matter.

But what's more surprizing is, that notwithstanding his extreme Application to the antique Sculptures, he had known the Necessity of the Clair-obscur in *Painting*, and was the only one of the *Roman* School, who has formed Principles thereof, and practised them. In fact, the great Masses of Light and Shadow, he has observed, shew very well that he was persuaded, that the Eyes wanted that Repose to enjoy Pictures more at Ease. It is in View of that Principle, that in the Friezes he has painted black and white, he has gathered the Objects whereof he has composed his Groups with so much Intelligence, that it is not possible to see finer any where else.

The Love he had for the Antique, has not hinder'd him from studying the Natural, and his Taste of Design, which is very great and very correct, is a Mixture of both. He had an easy and excellent Practice thereof, and his Airs of the Head are lofty, noble, and expressive. His Thoughts are sublime; his Dispositions full of Attitudes very well chosen, his Draperies well thrown, and he painted the Landskip of a good Taste. His Pencil is light and soft. After *Raphael's* Death, who employ'd him in the great Works of the Vatican, he has seldom colour'd, applying himself wholly to paint in Fresco of Clair-obscur.

The Genius of *Polidore* has a great Report to that of *Jules Roman*; their Conceptions were quick, and formed on the Taste of the Antique; their Design great and severe, and the Way they followed new and extraordinary: The Difference between them is, that *Jules Roman*, animated his poetical Conceptions by the single Impetuosity of his Vein; and that *Polidore* made a particular Use of the Contraste, as the most powerful Means to give a Soul and Motion to his Works. It appears, besides, that the Genius of *Polidore*, was more natural, pure, and better regulated than that of *Jules Roman*.

MASTER ROUX, born at *Florence*, had no Master in *Painting*, he applied himself to the Works of *Michel Angelo*, and wanted to invent a Manner peculiar to himself; his Genius was fertile, and his Manner of designing a little savage, though learned. He worked much at

Rome, and at *Perouse* in *Raphael's* Time. The Misfortunes which agitated his Life, gave him Occasion to come into *France*. Where *Francis I.* gave him a Pension, and the Direction of the Works carrying on then at *Fontainebleau*; his Majesty gave him likewise a Prebend of the *St. Chapel*: So that the King's Affection and his own Merit acquired him a great Reputation. One may judge of his Capacity by the great Gallery of *Fontainebleau*, which is of his Hand.

Master Roux was a handsome Man, and had cultivated his Mind by several Knowledges: But he tarnished all his good Qualities by the shameful Death he procured to himself; for having caus'd *Francisco Pellegrino* his intimate Friend to be arrested, under Suspicion that he had robbed him of a considerable Sum, he sued him; and the Judges, after he had been applied to the Question, declared him innocent. *Pellegrino* thus set at Liberty, published a Libel against *Master Roux*, who thinking that he could never appear with Honour afterwards, sent to *Melun* for Poison, under Pretence that it was to make Varnish, and took it at *Fontainebleau*, of which he died, in 1541.

FRANCISCO MAZZOLI, called the *PARMESAN*, born at *Parma* in 1504; learned painting of his two Cousins, and made very great Progresses therein, by the Facility and Vivacity of his natural Genius. He was invited to *Rome* by the Reputation of *Raphael*, and *Michel Angelo*, while he was yet but twenty Years of Age; where he studied after the good Things, and particularly after *Raphael*. He painted several Pieces, which gained him a Reputation, and the Affection of Pope *Clement VIII.* He worked with so much Application, that the same Day the *Spaniards* entered *Rome*, and plundered it, the Soldiers found the *Parmesan* at work with the same Tranquility *Protogenes* did while *Rhodes* was besieged. That Security surprized the first *Spaniards* who enter'd his House; and the Beauty of his Paintings touched them in such a Manner, that they retired without doing him any Harm: But others came who took all he had. He returned to his Country, and passing through *Bologna*, found a great deal of Work, which stopped him there for a considerable Time. Afterwards he proceeded to *Parma*. He plaid very well on the Lute, and gave it often more Time than to his *Painting*. What he can be reasonably reproached with is, of having abandoned himself in such a Manner to Chymistry, that he neglected not only *Painting*, but likewise the Care of his own Person, and became almost wild. He has engraved on Wood of Clair-obscur some of his Designs, and several in Aqua-fortis, having been the first who used that Kind of Engraving, at least in *Italy*. He kept in his House an Engraver, called *Antonio Frentano*, who robbed him at *Bologna* of all his Plates and Designs; and though he recovered the greatest Part of them, that Thing reduced the *Parmesan* almost to Despair. At last having obstinately pursued his Chymistry, he lost his Time, Money, and his Health, and died in a miserable Condition of a Diarrhæa, accompanied with a Fever, in 1540, being yet but 36 Years of Age.

Note, That the Genius of the *Parmesan* was entirely turned on the Side of the Gentle and Graceful; and though he imagined with Facility, he minded not so much to fill his Composition with becoming Objects, as to design his Figures with a graceful Air, and to give them Attitudes which could shew fine Parts and give them Life and Action. But as his Genius was not of a great Extent, the Attention he gave to his Figures in particular diminished much that he owed to the Expression of his Figures in general. His Thoughts besides were pretty common, and we don't see that he has penetrated very far into Man's Heart, nor enter'd the Passions of the Soul; but though the Gracefulness which is in his Works, be, as it were, but superficial, he has notwithstanding found the Secret to flatter the Eyes with many Charms. He invented easily, and gave much Grace to his Attitudes, as well as to his Heads; and one can judge by his Works, that he rather chose to please, than he was occupied with the true Expression of his Subject. He seldom consulted Nature which is the Mother of the Diversity, or he reduced it to the Habit he had con-

tracted, graceful it is true, but which fell into what's called Manner. A Painter that considers Nature as an Object, must consider it in the Variety as in the Number of its Effects; and if a Painter be forgiven a Reiteration in the same Work, it must be only with Regard to his Designs, for which he is not obliged to consult Nature so exactly, nor take the same Cares which are expected for the Pictures. I know besides, that whatever Studies Painters make after Nature, their particular Taste determines them always to certain Choices which call them back, and into which they insensibly fall. The *Parmesan* has certainly often reiterated the same Airs, and the same Proportions: But his Choice is so fine, that what has pleased once in his Works, pleases besides every where it is found.

His Taste of Design is sweet, and learned, but ideal and Manner-wise. He affected to make the Extremities of the Members delicate and lean. His Attitudes are noble, lively, and agreeably contrasted. His Airs of the Head graceful, rather than of a grand Taste; his Expressions general, and without Character, his Draperies light and well contrasted; they are, 'tis true, of the same Stuff, and the Pleats thereof much undecided: But as they are in small Number, they give a Taste of Greatness to the Parts they cover. He has often made some flying, which give a great deal of Motion to his Figures, but the Cause thereof is not always very just.

Notwithstanding the Vivacity of his Genius, and the Facility of his Pencil, he has made but few Pictures, having employ'd most of his Time in designing, and in engraving Plates. The little I have seen of his *Painting* gives me an Idea of a pretty good Clair-obscur; but his local Colours are very common, and very little researched. It is the *Parmesan*, who first found the Secret, by means of two Copper Plates to print on a Paper of half-teint the White and Black, and give thereby a greater Roundness to the Prints; but he did not continue the Use of that Invention, which wants too much Care.

PERIN DEL VAGA, born in *Tuscany*, where he was brought up in great Poverty, was but two Months old when his Mother died. His Father was a Soldier, and a Goat his Nurse. Being come young to *Florence*, he was put to a Grocer, where he was employ'd to carry to Painters the Colours and Pencils they wanted. He took Occasion from thence to apply himself to the Design, and in a short Time became the most learned of all the young Painters of *Florence*. An indifferent Painter called *Vaga*, going to *Rome*, carried him along with him, whence he was always called *del Vaga*, for his Name was *Buonacasi*. At *Rome* he worked half the Week for Painters, and employ'd the other half with the *Sundays* and Holidays in designing for his own Study. He made a Mixture of all the good Things; sometimes he was found among Ruins, in quest of antique Ornaments, or designing Basso-Relievo's. Sometimes in the Chapel of *Michel Angelo*, and sometimes in the Apartments of the Vatican; applying himself at the same Time to the Anatomy, and other Studies necessary to form a great Painter. The Fruits of that Conduct made him soon acquainted with the Learned, so that *Raphael* took him with *John of Udiné* to help him in the Execution of his Designs.

Of all those that worked in his Time, none has so well understood the Ornaments, nor gave into *Raphael's* Taste, with more Security, Grace, and Boldness; as one may judge among other Things, by the Paintings of the Lodges he has executed, viz. the Passage of the River *Jordan*, the Battle where *Josbua* stop't the Sun, the Nativity, the Baptism, and the last Supper of our Lord. The Affection *Raphael* had for him procured him other considerable Works in the Vatican. But the Plague made him quit *Rome* and go to *Florence*, where after he had painted some Pieces, the Plague being ceased he returned to *Rome*. *Raphael* being dead he associated himself with *Jules Roman*, and *Francisco del Fattore*, for the Works which remained unfinished in the Vatican, and to cement their Friendship he married at the same Time *Francisco's* Sister, in 1525, but in 1527 the Siege of *Rome*, by the *Spaniards*, parted them. *Perin* was taken

taken and ransomed at a high Rate. He went to *Genoa*, where he painted the Palace which the Prince *Doria* had lately built. From thence he passed to *Pisa*, to settle there at his Wife's Intreaties; but after he had made some Works there he returned to *Genoa*, where he worked again for the same Prince *Doria*. Afterwards he went again to *Pisa*, and from thence to *Rome*, where Pope *Paul III.* and the Cardinal *Farnese* gave him so much Work, that he was obliged to intrust others with the Execution thereof, contenting himself with making the Designs.

At the same Time the Pope sent for *Titian* to *Rome*, of which *Perrin* conceived so much Jealousy, that he put all in Use to make him return soon to *Venice*, in which he succeeded; the great Number of *Perrin's* Works, and the Vivacity wherewith he worked them exhausted his Spirits in the Flower of his Age, so that at forty-two Years he spent most of his Time in visiting his Friends, when an Apoplexy carried him off, in 1547, the 47th Year of his Age.

Note, That of all *Raphael's* Disciples none has preserved longer the Character of his Master than *Perrin del Vaga*, I mean the outward Character, and, as it is said, the Manner of designing. For he was very far from thinking with the same Delicacy; he had a particular Genius for the Decoration of Places according to their Use. His Inventions in that Kind of *Painting* are very ingenious; there is every where Order and Grace; and the Dispositions which are but indifferent in his Pictures, are marvellous in his Ornaments. He has composed them of great, little, and middle Parts, placed with so much Intelligence, that they set off one another by the Comparison and Contraste: The Figures he has introduced into them are disposed and designed in the Taste of *Raphael*; and if *Raphael* gave him in his Beginnings as he did to *John of Udine*, slight Sketches of Ornaments, he has executed them in a marvellous Detail; and by the Habit he has contracted, and the Vivacity of his Genius, has acquired in that Kind an universal Reputation. The Tapestries of the seven Planets in seven Pieces, of which *Perrin* made the Designs for *Diana of Poitiers*, is a sufficient Proof of what I have said of him.

JOHN OF UDINE, thus called from the City *Udiné*, in *Friulli*, where he was born, in 1494; went very young to *Venice*, and having an Inclination for *Painting*, he put himself under the Discipline of *Giorgion*, where he passed some Years. From thence he went to *Rome*, where *Baltazar Castilioni*, Secretary of the Duke of *Mantua*, gave him to *Raphael*. *John of Udine* painted very well the Figures; but as he had applied himself more particularly to the Study of Animals, and especially of Birds, that he had studied besides, with Care, the antique Ornaments, and delighted in painting after Nature unanimated Objects, which serves for the Dresses and Decorations of the Works; all those Things were more easy to him, and more advantageous to acquire a Reputation: Wherefore *Raphael* employed him in the Execution of the Ornaments which entered the Composition of his Pictures, or accompanied them. He made also the Ornaments of Stucco, which he understood very well, the whole on the Designs of *Raphael*, or at least on his Sketches. The Instruments of Musick, in the Picture of *St. Cecilia*, at *Bologna*, are of *John of Udine's* as well as all the Ornaments of the Lodges, and those of the *Vigne Madame*. To him we are indebted for the Restoration of the Stucco, and of the Manner of employing it: He found the true Materials the Antients used in that Kind of Work, which is Lime and Powder of Marble. *John of Udine* had always expected some Reward from Pope *Leo X.* but finding himself frustrated by that Pontiff's Death, he took a Dislike for *Painting*, and retired to *Udiné*. Sometimes after he had quitted his Profession, which was in 1450, he returned to *Rome* by a Motive of Devotion; and though he had disguised himself in the Habit of a Pilgrim, and mixed among the Mob, *Vasari* having discovered him by Accident, at the Gate *Pauline*, engaged him to work for Pope *Pius IV.* for whom *John of Udine* made afterwards several Works of Ornaments. He was so much addicted to the Pleasure of Hunting, that he is thought

the Inventor of the artificial Cow, used to approach wild Birds. He died in 1564, aged 70, and was buried in the Church of the *Rotunda* near his Master *Raphael*, as he had desired it.

MICHEL ANGELO BONUZZOTTI, Son of *Louis Bonu-rotti Simoni*, of the antient Houses of the Counts of *Cannoffes*, was born in 1474, in the Castle of *Chicci*, in the Territory of *Arezzo* in *Tuscany*, where his Father and Mother lived then. They put him to Nurse in a Village called *Sataniano*, where there were several Sculptors, his Nurse's Husband being one of them. The violent Inclination he had for the Design, obliged his Parents to put him under the Discipline of *Dominick Ghirlandai*. The Progress he made excited so much the Envy of his Companions, that one of them called *Torrogiano*, struck him on the Nose, of which he carried the Mark all his Life-time. He thought that the best Means to be revenged of it was to conquer by his Studies and Works as he did, the Jealousy of his Competitors, and to gain the Esteem of the Great.

He made use of the Love which *Laurence of Medicis* had for the Arts, to erect at *Florence* an Academy of *Painting* and Sculpture. He took Care of it with Application and Success, when the Troubles of the House of *Medicis* called him to *Bologna* and *Venice*, whence he return'd soon to *Florence*. It was at that Time that having made the Figure of a *Cupid* he carried it into *Rome*, and having broke one of its Arms he kept it, and buried the rest in a Place, which he knew was to be digged, and that Figure having been found, it was sold for Antique to the Cardinal of *St. Gregory*, to whom *Michel Angelo* discovered the Thing, shewing him the Arm he had kept.

The Works he made at *Rome*, but much more the Advices of *Bramante*, at the Instigation of *Raphael*, determined the Pope to make him paint his Chapel; *Michel Angelo*, to be assisted in the Work sent for several *Florentines*, and among the rest *Gramacci Bugiardino*, and *Juliano di San Gallo*; this last understanding very well the Fresco, in which *Michel Angelo* had no Practice. That Work being finished deceived the Expectation of several, and especially of *Raphael*, who in view of making it miscarry, had procured it to him by means of *Bramante*.

After the Death of *Jules II.* *Michel Angelo* went to *Florence*, where he made that marvellous Work of the Sepultures of the Dukes of *Tuscany*. He was interrupted by the Wars, and *Michel Angelo* obliged to work at the Fortifications of that City; and foreseeing that the Precautions he had took too late would be needless, he left *Florence* to go to *Ferrara*, and thence to *Venice*. The Duke *Gretti* endeavoured to keep him there; but all he could draw from him was a Design for the Bridge of *Rialto*, for *Michel Angelo* was also an excellent Architect, as it appears from the Palace *Farnese*, his own House, and the Capitol, which is a Work of a grand Taste.

Being returned to *Florence*, he painted the Fable of *Leda* with *Jupiter* changed into a Swan, for the Duke of *Ferrara*; but as he thought that Work was not esteemed as it deserved, *Michel Angelo* sent it into *France* by *Minio* his Disciple with two Boxes full of Designs, which were the best Part of his Thoughts. King *Francis I.* bought the *Leda*, which he had put at *Fontainebleau*, and the rest was dissipated by the unexpected Death of *Minio*. That *Leda* was represented in a Passion of Love so lascivious, that *M. des Noyers* Secretary of State under *Louis XIII.* ordered it to be burnt by a Principle of Conscience.

Michel Angelo, painted by Pope *Paul III's* Order, the Universal Judgment; which is an inexhaustible Source for those who search to fathom the Art of *Painting*. *Michel Angelo* took incredible Pains for the Perfection of his Art. He loved Solitude, and used to say, that *Painting* was jealous, and loved a whole Man to itself, and alone. When asked why he would not marry, he answered, that *Painting* was his Wife, and his Works his Children.

Michel Angelo had very grand Ideas, for which he was not indebted to his Masters, the Sight of the Antiques, and the Elevation of his Genius had inspired him with them. He was learned and correct in his Design, and the Taste thereof is terrible, if I may use that Expression.

pression. Those who do not find in it all the Elegance of the Antique, will always be obliged to confess, that it is a specifick Remedy against the common Poverty of Nature. Several notwithstanding who grant the Sublimity of *Michel Angelo's* Thoughts, find them very little natural, and sometimes extravagant. They say likewise that his Design is loaded, though learned; that he has took too many Licences against the Rules of Perspective, and has not understood the Part of Colouring. I'll speak of it in the Reflections on his Works. It suffices to say, that that great Man was not only beloved and esteemed of all the Sovereigns of his Time, but that besides he will be the Admiration of all Posterity. He died at *Rome* in 1564, aged 90. The Duke *Cosmo* of *Medicis*, had him dug out, in the Night, and carried to *Florence*, where he was buried anew in the Church of the *Holy Cross*, in which very magnificent Obsequies, were celebrated, and where his Sepulture is seen in Marble, consisting of three marvellous Figures, viz. *Painting*, *Sculpture*, and *Architecture*, all three of his own Hand.

Note, That *Michel Angelo* was one of the first who has banished from *Italy*, the poor Manner, and the Remains of the *Gothick*. His Genius was of a vast Extent, and his Constitution had determined his Taste to Severity and Bizzarery; so that, notwithstanding, among his Bizzare Imaginations, there were some extravagant Things; there were also others of a singular Taste; but of what Kind soever his Thoughts were, there was always some Sublimity in them. As the Learned of those Times made the whole Merit of *Painting* to consist in the Excellence of the Design, *Michel Angelo* studied that Part with an incredible Application, and became a very great Master in it, as is plainly seen in his Works of *Painting* and *Sculpture*; but he could never join to his grand Taste the Purity nor the Elegance of the Contours; because having consider'd the human Body in its greatest Strength; and having, perhaps, carried too far his Imagination on that Subject, he has made the Member of his Figures too large, and loaded his Design; not that he has neglected the Antique, but as he wanted to be indebted to himself alone for the Knowledge of his Art; he has still more examined Nature, which he consider'd as his Object, than the ancient Statues, unwilling to be the Copist thereof. He understood perfectly the Articulation of the Members, the Origin, Insertion, and Office of the Muscles; but it appears, that he was afraid one should not perceive how well he understood that Science, for he has pronounced so much the Parts of the Body, that it seems he was ignorant, that over the Muscles there is a Skin which softens them. He was, notwithstanding, more circumspect on that in his *Sculpture*, than in his *Painting*. Most of his Attitudes are disagreeable, his Airs of the Head lofty, his Draperies too adhering, and his Expressions very little natural. But amidst the Savage of his Productions, we find very often a Sublimity in his Thoughts, and something noble in the Figures: Lastly, the Greatness of his Taste is properly a Remedy against the Lowness of the *Flemish*.

Michel Angelo was entirely ignorant of what depends on Colouring, and his Carnations give entirely into the Brick for the Clear, and into the Black for the Shadows; whether he has painted himself his Pictures, or had them painted by the *Florentines* he had called near him to help him in his Works. The same can't be said of the Pictures which *Fra-Bastian del Piombo* has painted after the Designs of *Michel Angelo*, the Colours whereof are better, and partake much of the *Venetian* Taste. But to return to the Design of *Michel Angelo*, which is the greatest Merit of his Productions; if that Painter has not render'd it perfect in all Points; he has shewn, however, so great a Capacity in it, that his Works can contribute much towards rendering young Students learned in their Art, who have Discernment enough to make a good Use of it. Which, notwithstanding, we might be surprized that *Michel Angelo's* Reputation, subsists still with so much Lustre, if he had not been still more famous for his perfect Knowledge of *Sculpture* and *Architecture*; both civil and military, than of *Painting*.

FRA-BASTIAN DEL PIOMBO (thus called from an Office of *Fratel del Piombo*, which Pope *Clement VII.* gave him) was born at *Venice*. His first Master was *John Belini*, whom he quitted because of the great Age of that Painter, for the *Georgion*, where he took a good Taste of the Colouring, which he never quitted afterwards. He was already in Reputation at *Venice*, when *Augustin Ghisi* carried him to *Rome*, where he chose *Michel Angelo* for Master. This was so well pleased, that he had preferred him to *Raphael*, his Competitor, that he took a particular Care to advance him in the Design. For then the Painters of *Rome* were divided, the one for *Raphael*, and the others for *Michael Angelo*. *Fra. Bastian*, far from chusing *Raphael* for his Master, even wanted to be his Rival in *Painting*; it is in that View he made a Picture in Concurrence of that of the Transfiguration which *Raphael* was painting then for *Francis I.* and in that Picture *Fra. Bastian* represented the Resurrection of *Lazarus*. That Picture is at *Narbonne* in *France*; but in my Taste falls short of that of the Transfiguration of *Raphael*; for I have seen them both.

After *Raphael's* Death, *Fra-Bastian*, by his own Merit, and the powerful Protection of *Michel Angelo*, saw himself at the Head of the *Roman* Painters, if *Jules Roman* had not ballanced his Credit. It is true, that he painted in a grand Manner, and it suffices to say, that his Works were much like those of *Michel Angelo* for the Design, and of the *Georgion* for the Colouring; but he was very tedious in his Productions, wherefore he has left several Works imperfect. There is a very good one of his Hand in the King's Chapel at *Fontainebleau*, which represents the Visitation of the blessed Virgin.

Fra-Bastian quarrelled, notwithstanding, with *Michel Angelo*, on that he undertook to paint in Oil against his Sentiment; that Master telling him, that that Sort of *Painting* was proper for a Woman, and the *Fresco* for a Man. As his Office *del Piombo* procured him an honest Subsistence, and his Constitution, besides, would not admit of much Fatigue, he neglected *Painting*; applying himself sometimes to Poetry, and sometimes to Musick, for he played very well on the Lute. He found the Secret to paint in Oil on Walls, without the Colours being altered thereby: It was by Means of Plaistering composed of Pitch, Mastich, and Quick-Lime. He died in 1547, aged 62.

DANIEL RICCIARELLI, of *Volterra*, was born at *Volterre*, a City of *Tuscany*, in 1509. He was Disciple, first of *Antony* of *Verville*, and afterwards of *Balthazar* of *Sienna*; but afterwards he followed entirely the Manner of *Michel Angelo*, who protected him in several Occasions. His best Works are at *Rome*, at the Trinity of the Mount. He quitted *Painting* for the *Sculpture*; and it is of him we have the Horse of Brass, which is at the Place Royal at *Paris*: That Horse was to carry the Statue of *Henry II.* but *Daniel* being surprized by Death, could not finish that Work. He died in 1566, and in the 57th of his Age.

FRANCIS PRIMATICE, born at *Bologna*, of noble Parents, who perceiving in him a great Inclination for the Design, suffer'd him to go to *Mantua*, where he was six Years, under the Discipline of *Jules Roman*; he became so learned in that Space of Time, that on the Design of *Jules Roman*, he made Battles of Stucco in Bass-Relievo, and surpassed in that, and in *Painting*, the other Pupils who were at *Mantua*.

He was thus helping *Jules Roman* in the Execution of his Designs, when King *Francis I.* having asked a young Man that understood well the Works of Stucco, the *Primatice* was sent him. The Confidence the King had in the Capacity of that Painter, engaged his Majesty to send him to *Rome* in 1540, to buy Antiques. He brought from thence 184 Statues, with a great Quantity of Busts; and had the Column of *Trojan*, the Statue of *Venus*, of *Laocoon*, of *Commodus*, of the *Tiber*, of the *Nile*, and of the *Cleopatra* of *Belvedera*, moulded by *James Baroque* of *Vignola*, the Whole to be cast in Brass.

After *Master Roux's* Death, the *Primatice* was promoted to the Intendency of the Buildings, and finished in a short Time the Gallery that Painter had begun. He caused to be carried to *Fontainebleau* so many Statues, either of Marble or of Brass, that that Place appeared like another *Rome*, in the Works he made there of *Painting*.

ings and Stucco; he employed *Roger of Bologna*, *Profpero Fontana*, *John Baptist Bugnaccavallo*, and especially *Nicolas of Modena*, called *Messer Nicolo*, whose Capacity and Diligence surpassed that of all the others.

The Esteem which the whole Kingdom of *France* had for the *Primate*, went so far, that nothing was undertaken without consulting him. The King gave him the Abbey of *St. Martin of Troyes in Champagne*; and living in a liberal and elegant Manner, he was not only considered as a great Painter, but likewise as one of the Nobles of the Court. The *Primate* and *Master Roux* brought the good Taste into *France*; for till then all that had been done in *Painting* and *Sculpture*, was very little considerable, and tasted of the *Gothick*. The *Primate* died very old.

PELLEGRINO TIBALDI, called *PELL DE BOLOGNA*, became one of the most learned of his Time in *Painting* and *Architecture*, both civil and military. He gave the first Proofs of his Capacity at *Rome*, but the Success of his Works did not render the Workman happier; either because he had not the Talent of setting them off to the best Advantage, or was not to be easily satisfied. So that one Day that *Pope Gregory XIII.* was gone out thro' the angelick Gate to take the Air; and following a By-Path, he heard a pitiful Voice coming out from behind a Bush; he followed it, and saw a Man stretched on the Ground; the Pope approached him, and knowing *Pellegrino*, he asked him what Reason he had to complain? You see, answer'd *Pellegrino*, a Man in Despair. I love my Profession; I have took all the Pains imaginable to render myself perfect in it; I work with Application, and endeavour to perfect my Work, so as to be almost impossible for me to leave it or please myself; and all my Cares are so little rewarded, that I cannot live by it. Therefore as I cannot bear that unhappy State, I came here, resolved to starve myself to Death, to be deliver'd from the Miseries of this World.

The Pope reprimanded him severely on that strange Resolution, and having afterwards calmed his Mind, and inspired him with Courage, he promised him all Sorts of Succours; and as *Painting* had been till then very ungrateful to *Pellegrino*, his Holiness advised him to follow *Architecture*, in which he had shewn much Capacity, and assured him he would employ him in his Buildings. *Pellegrino* took his Advice, became a very great Architect and Engineer, and built very magnificent Edifices.

Being returned into his Country, he built for Cardinal *Borromeo* the Palace of *Sapienza*, at *Pavia*, and was chosen by the *Milanese*, to have the Direction of their Cathedral Church, which was then building, which, in my Opinion, is a very good Piece of *Architecture*, tho' it could have been done better. From thence he was called to *Spain* by *Philip II.* to work at *Painting* and *Architecture* in the Palace of the *Escorial*. That King was so well satisfied with his Works, that he gave him an hundred thousand Crowns, and honoured him with the Title of *Marquis*. *Pellegrino* loaded with Honours and Riches returned to *Milan*, where he died at the Beginning of the Pontificate of *Clement VIII.* aged about 70.

GEORGE SAVARI, born at *Arezzo in Tuscany*, was first a Disciple of *William of Marseille*, a Painter on Glass; afterwards of *Andrew del Sarte*, and lastly, of *Michel Angelo*. He accounted for little the Part of the Colouring, because he had not a just Notion of it; wherefore he was mistaken in his Calculation; for though he designed very well, his Works have not gained him all the Reputation he expected, because he knew nothing of the Intelligence of the Colours, or at least because he neglected the Softness of the Pencil. However, the great Practice he had in the Design, gave him a marvellous Facility, and made him produce a great Quantity of Works. He was a good Architect, and understood very well the Ornaments, either of *Architecture* or *Painting*, which gained him the Esteem of the House of *Medici*. He died at *Florence*, in 1556, aged 64.

FREDERICK ZEYER, born in a Village of the Dutchy of *Urbino*, called *Agnolo in vado*, is famous for the Academy of *Painting* he established at *Rome*, of which he was elected Prince. He died at *Ancona*, on a Journey to *Loretto*, in 1602, aged 66.

FREDERICK BAROCH, born at *Urbino*, is one of the most gracious most judicious Painters of the World. His

Genius was particularly for Subjects of Devotion. We discover in his Works a very great Penchant for the Manner of the *Corregio*; and though he designed more correctly than that Painter; his Contours were neither so grand a Taste, nor so natural. He pronounced too much the Parts of the Body, and designed the Feet of a Child of the same Character he would have done those of a Man. He made his Studies in *Pastel*, and reduced them most commonly to his own Manner. He died at *Urbino*, in 1612, aged 84. *Vanius* was his Disciple, who like his Master, to whom he was inferior in nothing, had also a very extraordinary Talent for the Subjects of Devotion. He died in 1615, aged 47.

JOSEFIN, born in the Kingdom of *Naples*, in 1570; painted the Battles, which are seen in the Capitol; which are his best Performance. He died in 1640, aged 80. Most of the Painters of his Time followed his Manner; which partakes neither from the Antique, nor much from Nature.

PIETRO BERETINI, of *Cortona in Tuscany*, was one of the most agreeable Painters which was ever seen. His Genius was fruitful, his Thoughts fine, and his Execution easy. As his Talent was for the great Works, and his Imagination quick, he could never constrain himself to finish entirely a Picture.

He was very little correct in the Design, very little expressive in the Passions, very little regular in the Plaits of his Draperies, and Manner every where; but every where, likewise, there was Majesty, Sublimity, and Grace; not that particular Grace, which *Raphael* and *Corregio* had for their Share, and touches sensibly the Heart of Men of Wit; but a general Grace, which pleases every Body, and which consisted rather in the Habit he had contracted of giving every where an agreeable Air to his Heads, than in a singular Choice of Expressions peculiar to each Object. He searched nothing else but a beautiful *Tout-ensemble*; and the Platfonds of Churches, the Galleries and Palaces of the Great, far from discouraging him, served rather to feed his Genius; whereof we have several authentick Proofs at *Rome*; in the new Church of the Fathers of the Oratory, in the Palace *Barberini*, in that of *Pamphil*, and in several other Places at *Rome* and *Florence*.

His Colouring had nothing bad, especially in the Carnations, which had been still better, if more diversified. For his local Colours, he has no otherwise deviated from the *Roman School*, than in giving them that Agreement which the *Italians* call *Vaghezza*. The Ornaments which accompanied his Works were of a great Idea: He painted the Landskip of a good Taste, and understood better *Painting* in *Fresco*, than all the Painters who practised it before him. This excellent Man died in 1669, aged 60.

VENETIAN SCHOOL.

JAMES BELLINI, had for his Master *Gentile di Furbiano*, and was Concurrent of that *Dominick* assassinated by *Andrew del Castagno*. He is not so well known by his Works, as by the Education he gave to his Sons *Gentile* and *John*, who have been the Sources of the *Venetian School*. He died about the Year 1470.

GENTILE BELLINI, of *Venice*, eldest Son of *James* above-mention'd, being the best of the *Venetian* Painters of his Time, was employed, with his Brother *John*, by the Senate, to paint the Chamber of the grand Council, and painted several other Things at *Venice*, most of them in Distemper, because *Painting* in Oil was not yet much in Use. *Mahomet II.* Emperor of the *Turks*, having seen one of his best Pictures, admired it, and desired to have the Author of it to make him Work. He wrote to the Republick on that Subject, who sent *Bellini* to him. He was very well received of the Grand Signor, and painted several Pieces; which pleased his sublime Highness, particularly Portraits; and as the *Turks* have a great Veneration for *St. John Baptist*, he painted his Decollation, and shewed it to *Mahomet* for his Approbation: But the Grand Signor found Fault, in that the Skin of the Neck from which the Head had been so lately separated, was too high; and to confirm his Criticism, he sent immediately for a Slave, whose Head he caused to be cut off in *Bellini's* Presence, to convince him that immediately after the Separation of the Head, the

the Skin shrinks downwards. The Painter was so frightened at that cruel Demonstration, that he thought he could stay no longer in Safety at *Constantinople*; he asked his Leave, under some Pretence, and obtained it. The Grand Signor made him several Presents, put a Gold Chain round his Neck, and wrote to the Republick in his Favour; which was the Cause that the Republick assigned him a considerable Pension for his Life, and made him Knight of St. Mark. He died in 1501, aged 80.

JOHN BELLINI, Brother and Disciple of *Gentile Bellini*, established the Foundations of the *Venetian School*, by the Practice of the Oil, and by the Care he took to paint all Things after Nature. Several of his Works are seen at *Venice*; the last of his Paintings is a *Bacchanale* he made for *Alphonfus I.* Duke of *Ferrara*; and happening to die while he was Painting it, *Titian* finished it, and introduced into it a beautiful Landskip. That learned and grateful Disciple, to leave the Glory of that Piece to his Master, wrote these Words (JOANNES BELLINUS, M.CCCCXIV.) *Georgion* was his Disciple with the *Titian*. *Bellini* died in 1512, aged 90. His Picture, and that of his Brother, are in the King of *France's* Cabinet.

Note, That *James* and *Gentile Bellini*, have designed of a bad Taste, and have painted in a dry Manner: But *John Bellini* having got the Secret of Painting in Oil, has handled his Pencil with more Softness, tho' there appears still much Dryness in his Works; which notwithstanding he deserves to be distinguished from those who preceded him, not only because he has transmitted liberally to the Painters that have followed him in the Practice of Painting in Oil, which he had got by Craft from *Antony of Messina*; but besides, because he endeavoured to join the Union to the Vivacity of the Colours, which before him made the greatest Merit of the *Venetian Painters*; therefore we see together in the Paintings of *John Bellini*, a great Neatness in his Colours, and a Beginning of Harmony which might have awaken'd the Talent of *Georgion*.

The surprising Progresses of that Disciple, and those of the *Titian*, have even opened the Eye of their Master; for the Paintings of the first Manner of *John Bellini*, are very dry; and those of the last are sufficiently supported of Design and Colouring, to find a Place in the Cabinets of the Curious, and there are some seen in the Palace at *Vienna*, which partake of the *Georgion*, for the Loftiness of the Colour and Light.

The Taste of his Design is a little *Gottick*, and his Attitudes are not well chosen, but his Airs of the Head are noble.

We see no lively Expressions in his Pictures, and the Subjects he has treated gave no Room to it, for most of them are *Madona's*. He has, notwithstanding, endeavoured to copy Nature, and has more servilely finished his Works, than he has usefully applied himself to give them a good Character.

The *GEORGION*, thus called for his Courage and advantageous Height, was born in the Borough of *Castel-Franco*, in the *Marche Trevisane*, in 1478. He exercised himself at first to design carefully after the Works of *Leonardo de Vinci*; and put himself afterwards under the Discipline of *John Bellini*, to learn Painting; but his Genius having formed him a Talent superior to that of this last Master, he cultivated it by the Light and Consideration of the natural; which afterwards served him always of faithful Witness in all his Works. His Taste lofty and terrible, pleased extremely *Titian*, who in View of gaining some Advantage from it, was often at his House, and cultivated carefully the Friendship they had contracted at *John Bellini*, their common Master: But the *Georgion*, who was jealous of his new Manner, found Means to forbid, in a gentle Manner, *Titian* his House; so that afterwards this became his Concurrent, by the Care he took to copy Nature, and by his Reflections, he even surpassed the *Georgion*, in his Researches of the Delicacies of the natural. But the *Georgion* has maintained himself in the Possession of a Taste which no Body else could ever gain yet. Most of the Works of the *Georgion* are at *Venice*; and as he painted much in Fresco, and has not lived long, his Pictures of the Cabinet are extremely rare. He died in 1511, aged 32.

Note, That as the *Georgion* lived but 32 Years, and has made but few great Works, we cannot well judge of the Sublimity of his Genius. The greatest Composition he has made is at *Venice*, on the Facade of the House where the *German Merchants* meet, on the Side of the Canal. He painted that Piece in Concurrence with *Titian*, who painted another Side of the Building, but these two Pieces having been almost entirely defaced by the Injuries of Time, it is difficult to draw any very good Conjecture from it; therefore we must confine ourselves within a small Number of Pictures on the *Easel* he has painted; and as a Painter always paints himself in his Works of any Kind, we see by those *Georgion* has left us, that he had a great Facility in the Mind, and a great Vivacity of Imagination.

His Taste of Design is delicate, and has something of the *Roman School*, though it be not so much pronounced as it should for the Perfection of his Art; for *Georgion* took more Care to give a certain Roundness to his Design, than to render it correct. He had a grand Taste, and his Work was easy. He was the first who employed lofty Colours, and one may consider as a Thing surprizing, his passing all at once from the Manner of *John Bellini*, to the supreme Degree he carried Colouring to, in joining to an extream Force, an extream Sweetness. He understood very well the Clair-obscure, and the Harmony of the *Tout-ensemble*. He used for his Carnations but four capital Colours, the judicious Mixture whereof, made the whole Difference of Age and Sex. But in those four Colours, we must not include the White, nor the Black. It appears, that the Principles he had found were simple, that he possessed them perfectly, and that his greatest Artifice was to set off Things by Comparison.

His Landscips are of an exquisite Taste for the Colours and for the Oppositions; and he had joined to his Art the Secret of raising the Strength of his Colours, and of preserving the Beauty thereof, especially in Greens. *Titian* having discover'd the Degree to which *Georgion* had carried his Art, imagined that that Painter had exceeded the Limits of the Truth. He wanted, as it were, to tame the Loftiness of the Colouring he found too savage; he moderated it by a Variety of Tints, in order to render Objects more natural, and more palpable; but what Efforts soever he has made to surpass his Rival, it is true to say, that the *Georgion* has always maintained himself in his Post, whence no Body has been capable yet to dispossess him; and it is certain, that if *Titian* has made some Painters run into the Career of the good Colouring, it is *Georgion* that has opened it to them.

TITIAN VECELLI, of a noble Extraction, was born at *Cador*, in the *Friulli*, in the Year 1477. He studied only on the natural, which he used to copy servilely; without any Addition or Diminution; but in 1507, having found the grand Effect of the Works of *Georgion*, he followed his Manner, so that making Lines, he imitated the Truths of Nature, which he consider'd in another Light than he did before, and which he studied with an extream Application; which did not hinder him from exercising himself, besides, in Designing with Care and Attention.

Georgion perceiving the Progress which the *Titian* had made for having consider'd his Manner, broke all Commerce with him, and they lived henceforward in Jealousy, till Death carrying off *Georgion* at the Age of 32 Years, left the Field to *Titian*. At 28 Years of Age, he published the Print in Wood, of the Triumph of the Faith, where the Patriarchs, Prophets, Evangelists, and Martyrs are represented; and that Work gave a very advantageous Opinion of his future great Capacity and Knowledge.

He painted in Fresco at *Vicenza*, a Portico, where he has represented the History of *Solomon*; at *Venice*, the Palace *Primani*; at *Padua*, some Histories of St. *Anthony*. The three *Bacchanalia's* which fell into the Possession of the Cardinal *Aldrobandini*, were painted at *Ferrara* for the Duke *Alphonfus*: That of those *Bacchanalia's*, where there is a naked Woman sleeping on the fore-Part

of the Picture, was begun by *John Bellini*. *Titian*, in Painting those three *Bacchanalia's*, chose for Model, his Mistress, called *Violente*. He painted, likewise, the Portrait of the Duke and of the Dutches, which have been engraved by *G. Sadeler*.

In 1546, he was called to *Rome* by the Cardinal *Farnese*, to paint the Portrait of the Pope. He painted also others, and some Pictures of little Work, which were admired by *Michel Angelo* and *Vasari*, who could not help, notwithstanding, blaming the *Venetian* Painters for minding so little the Design. *Titian* has made a great Quantity of publick and particular Works, either in Fresco, or in Oil, without reckoning an Infinity of Portraits. He painted three Times that of *Charles V.* and whenever that Emperor mentioned it, he said that he had received three Times the Immortality from the Hands of *Titian*, wherefore he made him Knight and Count *Palatine*, assigning him, at the same Time, a very large Pension. *Henry III.* King of *France* and *Poland*, passing through *Venice*, at his Return from *Poland*, visited *Titian*; and all the Poets of his Time have celebrated his Praises. His Pictures on the *Easel* have been spread throughout all *Europe*, the best are at *Venice*, in *France*, and in *Spain*.

No Painter has lived so long as *Titian*, nor led a Life so easy and so happy, for he was esteemed and beloved by every Body, and loaded with Honours and Riches. He died of the Plague in 1576, aged 99.

He had a great many Disciples; the principal were *Francis Vecelli* his Brother, *Horatio Vecelli* his Son, the *Timoreto*, and other *Venetians*.

But besides those *Italians* he had three *Flemish*, whom he valued much, viz. *John Calcar*, *Deterick Barent*, and *Lambert Zusstrus*, who all three died young.

Note, That though *Titian* had not a very brilliant and sublime Genius, he had it notwithstanding fertile enough to treat all Sorts of great Subjects; no Painter has had a more universal one, nor known better how to imprint on each Subject he would represent, its true Character. His first Education, under *John Bellini* his Master, the Frequentation he had with *Georgion*, the obstinate Application of ten Years in copying the natural with the last Exactness, but above all the Solidity of his Genius and of his Reflections, have discover'd to him the Mysteries of his Art, and made him penetrate into the Essence of *Painting*, further than any other Painter.

But if *Titian* was faithful in the Imitation of Nature, he very much deviated from the Truth in the History, for there is scarce any of his *Paintings* where he is not reprehensible in that.

Though we do not perceive a great Fire in his Dispositions, they are, notwithstanding, very well filled, and very well order'd; and he was very regular in giving to his Figures, Attitudes which should shew beautiful Parts.

The Care he took to concert judiciously the *Tout-ensemble* of his Works, made him repeat several Times the same Compositions, to avoid new Troubles: And there are seen of his Hand several Pictures of the *Magdalen*, of *Venus*, and of *Adonis*, where he has only changed the Ground, that they might all be taken for Originals. Though we may reasonably presume, that he availed himself of the Succours of his Pupils, especially of the three *Flemish* above-mention'd, who were excellent Painters, among whom *Deterick Barent* was the favourite Disciple of *Titian*. After such Pupils had exhausted their Industry to render their Copies equivocal, and their Master with fresh Eyes has retouched them, who can doubt that they may be esteemed of his own Hand, as well as the first Original?

Titian formed his Taste of Design on Nature; he did like *Policlete*, he has searched the Beauty thereof, and has very well succeeded in Women and Children, he has designed those of a delicate Taste, has given them a noble Air, and accompanied them with certain particular Dresses, as well for the Head as for the rest of the Body, which do not please less by their Simplicity and Negligence, as by the good Turn he has given them; he has not been quite so happy

in the Figures of Men, which are not always very correct, nor designed with Elegance: He has done in that like *Michel Angelo*, and proposed to himself, in his Taste of Design, to follow Nature in its greatest Vigour; he has kept the Muscles big, giving thereby a grand Character to his Figures: The Difference between him and *Michel Angelo*, is that this was more profound in the Design, and has mixed with the Taste of the Antique a sensible Pronunciation of the Muscles; whereas *Titian* has neglected the Antique, and was contented with charging his Figures, in increasing rather than diminishing the Softness of the natural; to which he entirely applied himself.

We see no Exaggeration in his Attitudes, they are simple and natural, and it appears, that in his Heads he minded much more a faithful Imitation of the external Nature, than a lively Expression of the Passions of the Soul.

Titian has not always painted fine Draperies, and if he has perfectly imitated the Stuffs, he has often ill disposed them, and their Folds seem rather indebted to Hazard, than to a good Principle.

All Painters agree, that he did the Landskip better than any other of his Profession. His *Sites* are composed of a few Objects, but well chosen; the Forms of his Trees very well diversified, their Touches light, soft, and without a Manner, but what he has observed regularly enough, is to shew in his Landskips some extraordinary Effect of Nature, which makes a sharp Sensation, and moves the Heart by its Singularity and Truth.

All that depends of the Colouring is marvellous in the *Titian*, and if he was not so lofty as the *Georgion* in that Part; he was more exact and more delicate. His local Colours are chosen with a learned Fidelity, and always placed in a Manner to set off an Object by the Comparison of another, so that he supplies, as much as possible, by the Strength of his Art, to the Weakness of the Colours, which of themselves cannot attain to all the Effects of Nature. The Truth found in his same local Colours is so great, that they leave no Idea of the Colours which are on the Palet, and it seems, that it cannot be said, that the Carnations of *Titian*, for Example, are made of such and such Colours, but that they are a real Flesh, and the Draperies real Stuffs: Therefore each Thing preserves in its Character, without any of the Colours it is composed of being distinguished in it.

We must confess, that *Titian* has understood the Clair-obscur, and when he has not made it appear by the Groups of Lights and Shadows, he has made it sufficiently known by the Nature of the Colours he knew to give to the Draperies, and by the Distribution of the Objects, the natural Colour thereof became the Place he gave them, either to come forward, or to remain backward, or, in a Word, to produce the Effect he wanted.

His Oppositions are lofty and savage together, and he has drawn the Harmony of his Colours from the Knowledge he had of their Nature, rather than from the Participation of the Light and Browns, as *Paolo Veronese* has done. He has extremely terminated his Works, and had no very sensible Manner in the Handling of his Pencil; because the Exactness of his Researches, and the Care he took to moderate one Colour by another, has defaced the Appearance of a free Hand, though these were one in fact. It is true, that the sensible Marks of that Freedom are not without Merit, they recreate, as it were, the Work, and please the Eyes, when they proceed from a depurated Habit, and from the Fire of the Imagination; but there are in the Works of *Titian*, Touches so ingenious, and so conformable to the Character of the Objects, that they sharpen the Taste of the true Connoisseurs much more than the very sensible Strokes of a bold Hand.

Titian had four Manners, that of *John Bellini* his Master, that of the *Georgion* his Competitor, a third which was much studied, but which was peculiar to himself; and a fourth which had degenerated into an Habit, but always solid: The first was a little dry; the

the second of an extreme Loftiness, as it may be seen by the Picture of *St. Mark*, which is at *Venice* in the Vestry of the *Salute*, by that of the five Saints which is in the little Church of *St. Nicolas*; the third consisted in a just and fine Imitation of Nature; it was worked by the exact Researches he used to make in touching over again here and there, sometimes with Virgin Tints in the Clear, and sometimes with Glacis in the Shadows, and though those Trifles appear less free, they are notwithstanding stronger and more finished.

The fourth is a free Manner, which he used towards the latter End of his Life, being not capable then to undergo so much Fatigue, or thinking that he had found the Means to surmount them; in this last Manner were painted the Pictures of the Annunciation and Transfiguration which are at *St. Salvador*, *St. James of Sanso*, *St. Laurence of the Jesuits*, *St. Jerom of Santa Maria Nova*, the Pentecoste of the *Salute*, and several others of that Kind. Therefore fifty Pictures can be seen in publick at *Venice*, where the *Titian* has shewn all the four Manners above-mention'd.

Therefore if the Painters of the *Roman School* have surpassed the *Titian* in the Vivacity of the Genius, in the great Compositions, and in the Taste of the Design, no body can dispute with him the Vivacity of the Colouring, and he will be always in the Compass of the true Painters.

FRANCIS VECELLI, followed at first the military Profession; but Peace being made in *Italy*, he came to his Brother at *Venice*, where he applied himself to *Painting*. He took so great a Flight in it, that the *Titian* alarmed at his excellent Taste, and afraid that he should become a better Painter than himself, engaged him to embrace another Profession, and he chose that of making Cabinets of Ebony, adorned with Sculpture and Architecture; which notwithstanding did not hinder him from painting for his Friends. The Pieces he painted first, and which excited the Jealousy of *Titian*, are more in the Taste of *Georgion*, and pass among several for the Productions of that Painter.

HORATIO VECELLI, painted Portraits in the Manner of his Father. He did but few other Works, for he was more addicted to Chymistry than to *Painting*. He died of the Plague in the Flower of his Age, in 1576.

JAMES ROBUSTI, called *Tintoretto*, because he was Son of a Dyer. He took *Michel Angelo* for his Guide in the Design, and put himself under the Discipline of the *Titian* for the Colouring; but penetrating so far in the Principles of his Master as to excite his Jealousy; and he perceiving it, left him. He contracted by an assiduous Practice, a particular Manner, which notwithstanding had always much of *Michel Angelo* and of the *Titian*. *Tintoretto* continuing thus to exercise himself with much Application, became as a Prodigy of *Painting*, as well for the Abundance of his extraordinary Thoughts, as for his good Taste, and his Quickness in the Execution, whereby he has filled *Venice* with his Productions; and if among that great Number of Pictures there are several very indifferent ones; we are obliged to confess, that there are also a great Number of them very excellent. He painted an infinite Number of Portraits, which he finished according as he was paid. As there was yet a Place to fill in the same Chamber of the School of *St. Roch*, where he has painted that beautiful Crucifixion, several Painters offered themselves, and presented each a Design, that he which should be found best should be preferred. The Concurrents were *Joseph Salviati*, *Federic Zucere*, *Paolo Veronese*, and *Tintoretto*. The Brethren of the Society of *St. Roch* accepted the Proposition, and fixed a Day for receiving the Designs. But *Tintoretto* instead of a Design, brought the Picture quite finished, and without any more Ceremony fixed it in its Place; which Picture is yet in the same Place, where I have seen it, and which, in my Opinion, is not the worst he has painted. It is surprizing that *Tintoretto* having worked so much with an extreme Vivacity, could live 82 Years, which was his Age when he died of a Pain in his Stomach, caused by a too great Application. He was buried in the Church of the *Madona del Horto*, in the Year 1594.

Note, That of all the *Venetian Painters* I find none whose Genius has been so fertile and so easy as was that of *Tintoretto*. That Painter had Penetration enough to conceive well all the Principles of the *Titian*, to which he had applied himself; but he had too much Fire to execute them exactly; and from the Inequality of his Mind proceeded the Inequality of his Works; which made *Annibal Carrache*, who came to *Venice*, write to *Louis Carrache* his Cousin, that he found *Tintoretto* sometimes equal to the *Titian*, and sometimes much beneath *Tintoretto*.

The Love he had for his Profession, made him notwithstanding seek after all that could render him learned. The Cares he took to design after the good Things, and especially after *Michel Angelo*, gave him a good Taste of Design: But the Vivacity of his Imagination has often hindered him from being correct. His Attitudes are almost all contrasted to Excess, and sometimes extravagant, Women excepted which he has painted very gracious.

He has disposed his Figures rather with regard to the Motion he wanted to give every where, than to Nature and true Likelihood, which notwithstanding has succeeded him in some Occasions. He has well enough characterised most of his Subjects: His Heads are designed of a grand Taste, but it is rare to see any of them whose Expressions are smooth and lively.

He has conceived the Necessity of the Clair-obscur, and has executed it most commonly by long Trains of Light and Shadow, which unfold themselves in pushing one another by their Opposition, and the Cause thereof is supposed out of the Picture, which is of great Help in the great Compositions, provided the Passage of the Opposite be managed with Ingenuity.

His local Colours are good, and his Carnations in his best Works approach very near those of the *Titian*, and are in my Opinion, of a better Character than those of *Paolo Veronese*.

He did a great Quantity of Portraits of different Merits, according to the Time he employ'd in painting them, and the Money he received for them; the best are much like those of the *Titian*. His Pencil is firm and vigorous, his Labour easy, and his Touches ingenious. Lastly, *Tintoretto* is the Model the most capable to spirit up a young Man who wants to paint with a good Taste of Colour, and expeditive Manner.

PAOLO CALLIARI VERONESE, was born at *Verona* in 1577, his Master was one of his Uncles, called *Badile*, whose Manner was not bad. The first Works of *Paolo* were painted at *Mantua*, and in some other Cities of *Italy*; but having found much Employment at *Venice* he settled there.

He applied himself much to Nature, and endeavoured to see it with the Eyes of the *Titian*.

As he knew where to take his Models when he wanted them for his Carnations, he had likewise Stuffs of different Kinds, of which he made use in the Occasion. His publick Works have been almost all done in Concurrence of *Tintoretto*, who worked at the same Time; and when they were done, the Sentiments of the Connoisseurs were divided; which notwithstanding they have always found more Strength in the Works of *Tintoretto*, and more Grace and Magnificence in those of *Paolo Veronese*. We see of his Paintings throughout all *Europe*, because he made a prodigious Quantity of them.

There is scarce any Church at *Venice* without some Work of his Hand; but the principal Marks of his great Capacity are in the Palace of *St. Mark*, at *St. George*, and at *St. Sebastian*. He accompanied *Jerom Grimani* Procurator of *St. Mark* which the Republick had sent to *Rome*, but *Paolo* did not stay long in that Capital, because he had left several Works unfinished at *Venice*.

Paolo Veronese, was a very honest Man, pious, civil, officious, religious in his Promises, careful in the Education of his Children, magnificent in his Actions, as well as in his Cloaths: And though he was become very rich, he had no other Ambition than to render himself perfect in his Profession. The *Titian* loved and valued him much. The King of *Spain*, *Philip II.* wanted to have him to paint the *Escorial*; but *Paolo* excused himself because

because he was employ'd in painting the Palace of St. Mark, and *Frederic Zucce* was sent in his Place.

He had a great Idea of his Profession, and used to say, that *Painting* was a Gift from Heaven, that a very great Knowledge was wanted to judge pertinently of it, that a Painter without the Succours of Nature present, could never do any Thing perfect; that no other Paintings should be placed in Churches but those of a good Painter, because Admiration excited Devotion; and lastly, that the Part which crowned all the others of *Painting*, consisted in the Probity and Integrity of Manners. He died of a Fever in 1588, aged 58, and was buried in the Church of St. *Sebastian*, where I have seen his Effigy in Brass.

Note, That though the Genius of a Painter be ever so beautiful, his Vein fertile, the Execution of his Thoughts easy, if he does not reflect seriously on the Subject he is to treat, and does not warm his Imagination by reading good Authors, he'll often produce nothing else but very common Things, and even fall sometimes into Inepty. *Paolo Veronese* is a very sensible Example of it; his Talent was marvellous, he worked with Facility, and his Genius had made him produce very beautiful Things if it had always been seconded by his Care. He did an Infinity of Pictures, and according to the Places or Persons for which he worked, he meditated more or less his Compositions. The Palace of St. *Mark* at *Venice*, the Altar-Pieces of the principal Churches, and some private Houses of Noblemen, preserve still to this Day his best Works. But for the different Altars of the common Churches, and for private Persons who on the Reputation of that great Painter wanted to have some Pieces of his Hand, it seems, that instead of taking the Pains necessary to support his Reputation, he worked only with Practice, more possessed with the Thoughts of dispatching soon his Work than of the Care of doing it well; so that his Inventions are sometimes flat and sometimes ingenious.

His Talent was for great Compositions, which he filled in an agreeable Manner. He introduced into it a great deal of Wit, of Truth and Motion; but the Choice of the Objects was not judicious. He introduced into his Composition all that his Imagination could furnish him of great, surprizing, new and extraordinary; and lastly, thought rather of adorning the Scene of his Piece, than to render it agreeable to the Times, Customs and Places: He often introduced into it Architecture, most commonly painted by his Brother *Benedetto*, and the Magnificence of those Buildings gave a certain Greatness to his Works.

His Dispositions are not the best understood with regard to the Clair-obscure, he had no Principles of it, and succeeded in it sometimes well and sometimes ill, according to the different Motions of his Genius. The same may be said of his Attitudes, most of them being without Choice.

Which notwithstanding there is much Fire, and a great Hurly-burly in his great Works, but to examine them near, one finds no Ingenuity in his Expressions, either for the Subject in general, or for the Passions in particular, and it is rare to find any of them which are very moving. He had that in common with all the *Venetians*, who consumed all their Application in imitating the Outside of Nature.

His Draperies are all modern according to the Time he lived in, and his meeting with *Levantine* Foreigners, who are always in great Numbers at *Venice*, and of whom he made use for the Airs of the Head, as well as for the Dress. As most of his Draperies are of Stuffs of different Sorts, and that the Pleats thereof are large and well disposed, they make a great Part of the Beauties found in the Works of *Paolo Veronese*.

The Care he often took to imitate the Stuffs after the Natural, have acquired him such an Habit in that, that he did several rich Draperies of Practice, which could be thought done after the Truth.

Though he had an Inclination for the Design of the *Parnesian*, his was notwithstanding of a bad Taste, except the Drapery, which have something great, no-

ble, and sometimes graceful. His Figures are notwithstanding well together under their Habits; but the Contours of the Naked have but little Taste and Correctness, especially the Feet. It appears however, that he took Care to design Women with some Elegance, according to the Idea he had formed to himself of a fine Natural: As for the Antique he knew nothing of it.

I have never seen any considerable Landscips of *Paolo Veronese*: He has made Skies in some of his great Compositions which are marvellous; but his Distances and Terrasses smell of Distemper.

He has never conceived the Artifice of the Clair-obscure, and what I find of it in some of his Works is but the Effect of a good Motion of his Genius, independently of the Principles: But for the local Colours he understood them very well, making use to set them off of the Principle of the Comparison.

Though he was naturally inclined to an unconfined and luminous Manner, that he has sometimes employ'd strong and obscure Colours, and his Carnations are true, and touched over with Virgin Tints, they are not, notwithstanding, either so fresh as those of the *Titian*, or so strong and sanguine as those of *Tintoretto*, it even appears to me that some of them partake much of a leaden Colour, which notwithstanding there is in the Generality of his Colours a marvellous Accord, particularly in his Draperies, to which he has given a Brilliant, a Variety, and a Magnificence peculiar to him. The Harmony found in them proceeds most commonly from the Glacis and broken Colours he has employ'd, which partaking from one another, have infallibly an Union; but however, there are Pictures attributed to him, where the Colours are sour and discordant: But I would not warrant that all the Pieces attributed to *Paolo Veronese* are of his Hand; for he had a Brother and a Son who followed his Manner.

We see in his Works a *grand faire* every where; his Execution is firm, his Pencil light, and his Reputation supported with Parts enough, to procure him a Place among Painters of the first Order.

I'll not omit here the Wedding of *Cana*, which he has painted at St. *George Major* of *Venice*, much superior to his other Works, and is not only the Triumph of *Paolo Veronese*, but it wants but little of its being the Triumph of *Painting*.

JOHN ANTONY REGILLO, called *Pordenon*, was born at *Pordenon*, a Borough in the *Friulli*, of the antient House of *Sacchi*, and the true Name of his Branch was *Licinio*; but the Emperor having knighted him, he took Occasion hence to change his Name in Hatred for one of his Brothers, who had attempted to assassinate him, and took that of *Regillo*. He had no other Master in *Painting* but the great Love he had for *Giorgion* his Friend and Rival; and after he had penetrated his Principles, he applied himself, like him, to imitate the beautiful Effects of Nature; that joined to the Strength of his Genius, and to the Ambition of becoming a learned Man, has rendered him one of the most celebrated Painters in the World. He equalled the *Titian* in that Art, and there was between them so great a Jealousy, that *Pordenon* fearing some Insult from his Competitor, was always on his Guard, and while he painted the Cloister of St. *Stephen* at *Venice*, he always worked with his Sword by his Side, with a Shield near him, according to the Use of the Bravo's of those Days. He had a fertile Vein, designed of a good Taste, and was very little inferior to the *Titian* for the Colouring. He has worked a great deal in Fresco, which he did with Facility, and gave it a great Strength. His principal publick Works are at *Venice*, *Udiné*, *Mantua*, *Vicenza*, *Genoa* and in *Friulli*.—He went to *Ferrara* by Order of the Duke *Hercules II.* to finish some Designs of Tapestry which he had begun at *Venice*; but he was scarce arrived there, that he fell sick and died, in the Year 1540, and the 56th of his Age.

Jerom MUTIANO, born at *Brescia* in *Lombardy*, studied sometimes under *Romanini*, whom he left to apply himself to the Manner of the *Titian*; but wanting to strengthen himself in the Design, he went to *Rome*, where

where he worked with *Tadeo Zeucre*. He design'd a great deal after the Antiques, and after the best *Paintings*, and did a great Quantity of Portraits. He finished the Designs of the Bass-Relievo's of the *Trojan Column*, which *Jules Roman* had began. Pope *Gregory XIII.* employed *Mutian*, and it was in his Consideration that that Pontiff founded at *Rome*, the Academy of *St. Luke*, by a Brief which *Sixtus V.* confirmed.

Though *Mutiano* was learned in History, he notwithstanding minded more the Landskips, which he understood very well; his Manner had something of the *Flemish* in the Touches of Trees, and accompanied the Trunks of his Trees of all he thought capable to render them agreeable, and to procure them a Variety. *Cornelius Cort* has engraved after him seven great Landskips which are very fine. *Mutiano* died in 1590, aged 62, and left by his Will two Houses to the Academy of *St. Luke* at *Rome*; and order'd, that if his Heirs should die without Issue, all his Estate should come to the same Academy, to build an Auspice, where the young Students who should come to *Rome*, could retire if they should want that Succour.

JAMES PALMA, called *Palma Vecchio*, born in the Territory of *Bergama*, in 1578, has painted with a great Strength of Colours supported with a pretty good Design. As he was Disciple of the *Titian*, I thought it was more proper to place him in the *Venetian School* than in that of *Lombardy*, where he was born. His Manner was so conformable to that of his Master, that this having begun a Descent from the Cross, which Death hinder'd him from finishing, *Palma* was chosen to do it.

Among his Works seen at *Venice*, the *Santa Barbara*, which is in the Church of *St. Mary Formosa*, is his best. He died in 1596, aged 48, which shews, that he was called *Vecchio* for no other Reason, than that he preceded him they called the young *Palma*, who was his Nephew and Disciple of the *Tintoretto*, who has painted in the Manner of his Master. He did a great Quantity of Works at *Venice*, where he died in 1623.

JAMES DEL PONTE, called *Bassano*, from the Place of his Birth, went to *Venice*, where he studied under *Bonifaccio*, a *Venetian*, and after the *Paintings* of *Titian* and *Parmesan*. Being returned to *Bassano*, he followed the Propensity of his Genius, which inclined him to paint all Things after the natural, which he had always present ever after in the Execution of his Work. Though he designed very well the Figures, he applied himself in a particular Manner to the Imitation of Animals, and Landskips, because those Things were more common, and more advantageous in the Place where he lived, and in which he has perfectly succeeded, especially in rural Subjects. He died in 1592, aged 82, and left four Sons, viz. *Francis*, *Leander*, *John Baptist*, and *Jerom*.

FRANCIS BASSANO, the Eldest, retired to *Venice*, and surpassed his other Brothers in his Profession. He was very thoughtful, and his Melancholy throw him insensibly into so strange a Mania, that he often imagined that he was pursued by Bailiffs. One Day, hearing some Body knocking pretty hard at his Door, imagining that they were come to seize him, he jumped through the Window into the Street, and dashed his Brains against the Pavement, in the Year 1594, and the 44th of his Age.

The Chevalier *LEANDER*, his Brother, followed also the Manner of their Father *James*, but he gave not so much Strength to his *Paintings* as his Brother *Francis* did. He applied himself more particularly to Portraits. That he did of the Doge *Marin Grimani*, procured him the Collar of *St. Mark*. He died in 1623.

The two other Brothers did very little but copying the Works of their Father. *John Baptist* died in 1613, and *Jerom* in 1622.

Note, That *James Bassan* was really born for *Painting*; for I see no other Painter that has less followed the Manner of their Master. He applied himself entirely to study Nature, which having given him his Genius, gave him, likewise, in his Country, the most proper Productions to cultivate it. *Bassan* considered first that Mistress of the Arts by the Characters which render it more sensible, and after he had studied it, sometimes, with Application, in particular Objects, he composed

of them Pictures of a singular Merit.

If his Talent was not for the heroical, nor historical Kind, he has very well treated the rural Subjects, and those proportioned to the Measure of his Genius. His Design was neither noble nor elegant, because most of his Subjects did not require it, but it was correct in its Kind. His Draperies were dull, and he introduced in the Execution thereof, as much Practice as Truth.

His local Colours preserved very well their Character; his Carnations were very fresh, and very true; his Colours had a marvellous Resemblance to the natural. His Landskips were of a very good Taste; his Sites well chosen, the Clair-obscur well disposed; the Touches ingenious, and the Colours always true in the Distances, but often too black in the Nears; tho' it seems that he wanted thereby to preserve the Character of the luminous Objects. He has painted several Night Subjects; and the Habit he had contracted of making strong Shadows, can also have contributed to those he has employed sometimes wrong, in Day-Subjects.

His Pencil, which is firm, is so even, and exactly guided, that no Body has touched the Animals with so much Art and Precision; and his Pictures have a Brilliant, which I have seen no where else.

JULIO LICINO, called *Pordenon the Younger*, of *Venice*, Disciple of the great *Pordenon* his Uncle, was a good Designator, and had a great Intelligence of the Fresco. The Conformity of the Names is the Cause that the Works of the Nephew have been confounded with those of the Uncle. But however, he worked in several Places. He painted in Fresco the Facade of a House at *Ausbourg*. That Work is still entire, and the Magistrates of the City had this Inscription put to it. *Julius Licinus Cives Venetus & Augustanus, hoc Aedificium his Picturis insignivit, hic aequae ultimam manum posuit*, in 1561, i. e. *Julio Licinio*, a Citizen of *Venice* and *Ausbourg*, has render'd this House famous by this *Painting*, which he finished in 1561. We know nothing more of him than he was Co-temporary of the *Bassan*.

The SCHOOL OF LOMBARDY.

ANTONIO CORREGIO, thus called from the City *Corregio*, in the *Modenesse*, where he was born, in 1472. Ever since the Restoration of *Painting* in *Italy*, i. e. from *Cimabue* to *Raphael's* Time, that Art, which had but weak Beginnings, arrived but slowly to so great a Degree of Perfection. The Disciples added always some Progresses to what they learned of their Masters; and there is nothing in that but what happens most commonly to all the Arts. But we must here admire and respect a Genius, which against the common Course, without having seen either *Rome* or the Antiques, or the Works of the Learned, without Master, Protection, and going out of his Country, amidst Poverty, and without any other Succours but the Study of Nature, and an Inclination to Work, has produced Pieces of a sublime Kind, as well for the Thoughts as for the Execution: His principal Works are at *Parma* and *Modena*, and his Pictures of the Cabinet are very rare.

The Reputation of *Raphael*, inspired the *Corregio* with the Desire to see *Rome*, where he consider'd attentively the *Paintings* of that great Man; and the long Silence he had kept in viewing them was interrupted by these Words *Anchio son Pittore*, still I am a Painter. Which notwithstanding all the beautiful Works he had done till then, had not been capable to take him out of the Misery he was in, because he had a large Family, and the Price he received for his Work was very small.

Being gone one Day to *Parma* to receive a Payment of 200 Livres, which was made to him all in a small Money of Copper, called *Quadrini*, the Joy he had to carry that Money to his Wife, hinder'd him from considering the great Weight he loaded himself with in a very hot Day, having twelve Miles to walk under it. So that having over-heated himself he got a Plurisy, of which he died in 1513, aged 40 Years.

Note, That we do not see that the *Corregio* has borrowed any Thing from others: All is new in his Work, his Conceptions, his Design, his Colours, his Pencil, and his

his Novelty, inclines to nothing but good. For his Thoughts are sublime, his Colour delicate and natural, and his Pencil seems handled by the Hand of an Angel. His Contours are not very correct, it is true, but they are of a grand Taste; his Airs of the Head gracious, and well chosen, particularly of Women and Children. And if we join to all this the Union which appears in his Works, and the Talent he had to move the Heart by the Sublimity of his Expressions, we'll have no Difficulty to believe, that he rather received the Knowledge of his Art from Heaven, than he acquired it by his Studies.

The CARACCI, who have acquired by their Works so much Glory and Reputation, were *Louis, Augustin, and Annibal*, all three of *Bologna*.

Louis, born in 1525, was first Cousin of *Augustin*, and *Annibal*, and as he was older than they, and made surely very great Progresses in his Profession, he was also their Master; as was at first *Prospero Fontana*, who not believing that he had Penetration enough, wanted to dissuade him from being a Painter, so that *Louis* left his School. But his Talent raised his Courage, and made him form the Resolution to have no other Master than the Works of the great Painters. He went first to *Venice*, where *Tintoretto* having seen his Work, told him, to encourage him, that he would be soon one of the first of his Profession; which made him pursue the Design he had formed to become learned. He therefore studied the *Titian*, *Tintoretto*, and *Paolo Veronese*, at *Venice*; the *Perugino*, and *Andrew del Sarte*, at *Florence*; the *Parmanian* and *Corregio*, at *Parma*; *Julio Romano*, at *Mantua*; but of all those great Masters, he that touched most his Heart was the *Corregio*, whose Manner he always followed afterwards.

AUGUSTIN, born in 1557, applied himself to all that came into his Fancy, without Distinction, viz. to *Painting, Engraving, the Mathematicks, Musick, Poetry, Dancing*, and other such Exercises, which adorned, but divided his Mind.

ANNIBAL, on the contrary, minded nothing else but *Painting*. That Art, which joined him with his Brother, obliged them both to study it together. But the Difference of their Humour could not suffer that Union to last long; therefore their Father parted them, and sent the eldest to *Louis Caracci*, who soon afterwards would have them both; and found by his Meekness and Prudence, Means to moderate that natural Antipathy which was between them. He made Use for that, of the Zeal he had for his Art, he inspired them with the same Zeal, and promised to communicate to them all the Knowledge he had acquired in it. Afterwards, the Love they had for their Profession, increasing daily by the surprizing Progresses they made it, united them all three with a still stricter Friendship, making them forget every Thing else but the Care of rendering themselves perfect in their Art.

Augustin, notwithstanding, interrupted often his Studies of *Painting* for those of *Engraving*, which he learned of *Cornelius Cort*; but though he became learned in that Part, the Talent he had for *Painting* recalled him always to that Art, as to his Center.

Annibal, who never abandoned his Profession, went to strengthen himself in it into *Lombardy*, and to *Venice*. He was antaustiated at *Parma*, at the Sight of the Works of the *Corregio*. He wrote to *Louis* about it, and desired him to engage *Augustin* to come to him, telling him, at the same Time, that they could never find a better School, to become perfect, than either *Titian* nor *Nicolini*, nor *Raphael* himself in the *St. Cecilia*, had done any Thing comparable to the Prodigies he saw in the Works of the *Corregio*; that all was great and graceful in it; that *Augustin* and he would study those fine Things with Pleasure, and live in good Intelligence.

From *Lombardy*, *Annibal* went to *Venice*, where the new Charms he found in the Works of the *Titian*, of *Tintoretto*, and of *Paolo Veronese*, engaged him to copy with Care the *Paintings* of those great Men.

At last, after each of the three had made all the Advantage they could of their Reflections on the Works of others, they enter'd into so perfect an Association, that they continued together ever after. *Louis* continued to

communicate his new Discoveries to his Cousins, and these received them with all the Avidity and Gratitude possible. He proposed to them, afterwards, to unite their Sentiments and Manners; and in the Difficulty they represented to him of being capable to penetrate all the Principles of so profound an Art, and to resolve all the Difficulties thereof, he answer'd, that there was no Appearance that three Persons who searched nothing but the Truth, and had well seen, and well examined the different Manners, could be mistaken.

They therefore formed the Resolution to pursue, and increase the Method they had begun: They did, in different Places, some Works, which, in Spite of the Obstacles of their Enemies, acquired them a Reputation and Friends. Thus established, they laid the Foundations of that famous Academy, which has been called since, *The Academy of the Caracci*.

There all the young Students, who had some Capacity, came to take Lessons; and there the *Caracci* taught liberally, and with Goodness, the Things which were proportioned to the Genius of their Disciples. There they established Models, very well chosen, of Men and Women. *Louis* had the Care to procure antique Statues and Basso-Relievo's. They had Designs of the best Masters, and very curious Books on all Subjects. *Antony de la Tour*, a certain famous Anatomist, taught there all the Rules of his Art, which had any Relation to *Painting*. The Count *Malvasio* says, that what supported that Academy was the Principles of *Louis*, the Cares of *Augustin*, and the Zeal of *Annibal*.

The Reputation of the *Caracci* being spread as far as *Rome*, the Cardinal *Odoardo Farnese*, who wanted to have the Gallery of his Palace painted, sent for *Annibal*, for the Execution of his Design; and that Painter went to *Rome*, with so much more Pleasure, that he wanted to see the Works of *Raphael*, and the antique Statues and Basso-Relievo's.

The Taste he took for the antient Sculptures, made him change his *Bolonese* Manner, to follow a more learned Method, more studied, and more pronounced, but dryer, and less natural in the Design, and in the Colour. He had Occasion to put it in Use in several Works he did, and especially in his Gallery of the Palace *Farnese*. Where *Augustin*, who was come to him, helped him as well for the good Order, as for the Execution; but whether *Augustin* would govern too much in that Work, or *Annibal* wanted to have the whole Glory to himself, this last could not suffer his Brother to continue to work at it, whatever Submissions and Offers *Augustin* made to gain him.

The Cardinal *Farnese* perceiving that Misunderstanding, sent *Augustin* to *Parma*, where he designed he should work for the Duke *Ranuccio* his Brother. There he painted a Room, but he met with so much Vexation while he was employ'd in that Work, that incapable to bear it any longer, he retired into a Convent of *Capuchins*, to prepare himself for a Death which he felt near; and which happen'd in 1605, being only 45 Years old.—He left a natural Son called *Antony*, whom *Annibal* took, and instructed in his Art. That *Antony* has given so many Proofs of his Capacity, even in the few Works he has left at *Rome*, that we are of Opinion, that he had certainly surpassed his Uncle *Annibal*, if he had lived longer. He died at the Age of 35, in 1618.

Moreover, *Annibal* continued the Gallery of the Palace *Farnese* with incredible Care, and though he was very learned in his Profession, he did not the least Thing in that Work, without consulting Nature, nor painted the least of his Figures, without bringing a Model on the Scaffold, and having designed exactly all the Attitudes.

While *Annibal* worked at *Rome*, *Louis* was employed every where in *Lombardy*, especially for Church-Paintings; and we may judge of his Capacity by the Preference which was given him over all the other Painters.

The *Caracci* have had a great Quantity of Disciples; but the most famous among them were *Guido*, the *Dominican*, *Lefranc*, *Sisto Badalocchi*, *L'Albane*, *Guerchin*, *Antony Caracci*, *Mastelletta*, *Panico*, *Baptist*, *Bonconti*, *Cavedon*, *Taccone*, &c.

Note, That when *Michel Angelo* of *Caravage*, and the Chevalier

Chevalier *Joscepin* kept at *Rome* the Helm of *Painting*, the first who designed of a very bad Taste, gained a great Number of Pupils, because he was a great Colourist, and that *Joscepin* had acquired an expeditive Manner without Taste and Accurateness; the good Genius of *Painting* supported the School of *Caracci*, to support that beautiful Art, which was then in Danger of falling into Ruin, on the Side of the Composition and of the Design.

Nature, in providing the *Caracci* with a fine Genius, gave them an incredible Zeal for their Profession: They have followed it by their Talent, and perfected it by the Affiduity of their Studies, the Obstinacy of their Work, and the Docility of their Mind. The same Principles on which they established their famous School, served them for Guide in the Execution of their Works. Their Manners are much alike, and all the Difference found in it proceeds only from that of their Constitution. *Louis* had less Fire, more Greatness, more Grace, and more Unction. — *Augustin* a prettier Way: — And *Annibal* more Loftiness and Singularity in his Thoughts, more Knowledge in the Design, more Vivacity in the Expressions, and more Solidity in the Execution.

The *Caracci*, have borrowed from the Antiques, and from the best Masters, what they thought could form them a good Manner; but have not exhausted the Sources; for if they have took a great many Things from the Antiques, from *Raphael*, from the *Titian*, and from the *Corregio*, they have left still much more behind. Though the Character of *Annibal* was rather for prophane Subjects than for religious ones, he has notwithstanding treated some of these last very pathetically, especially the History of St. *Francis*; but *Louis* had this more, in that Kind, than *Annibal*, that he gave his Madona's graceful Airs in the Manner of *Corregio*. The Genius of *Annibal* inclined him rather to Loftiness than Delicacy, and to Gaiety than Modesty. As for *Augustin*, he has often interrupted the Practice of his Profession for Engraving, which he understood perfectly well, and for other Exercises. Therefore having done but few Pictures, most of them have been confounded with those of his Brother.

As *Annibal* had had no liberal Education, and applied himself wholly to *Painting*; he made use often in his great Compositions, of the Succours of his Brother *Augustin*, and of that of Signior *Agucci*, in making their Ideas to pass through his. — The *Caracci* have all three designed of a grand Taste: That of *Annibal* increased still more during his Stay at *Rome*, as can be seen by his Works in the Palace of *Farnese*; that Work is loaded, it is true, but that Loading is so beautiful and learned, that it pleases even those that censure it; for his Taste of the Design is a Mixture of the Antique, of *Michel Angelo*, and of Nature. But as the Affection he had for the new Beauty made him forget the antient, the *Roman* Manner made him leave the *Bolognese*, which was soft and pappy; and in proportion he render'd himself more perfect in the Taste of the Design, he diminished in that of the Colouring. Therefore his last Works are of a Design better pronounced, but of a Pencil less tender, less melted, and less agreeable; that Fault is common almost to all those who have correctly designed. They thought they should lose the Fruit of their Labours, were they not to let the World know to what Point they possessed that Part, and that they should be forgiven what they wanted besides, provided their Design was regular. They were so afraid it should escape the Eyes, that they have made no Scruple to offend them by the Crudity of their Contours.

Annibal had an excellent Taste for the Landskip. His Trees are of an exquisite Form, and of a very light Touch. The Designs he has done of them with the Pen, have a marvellous Character and Genius. His Touches are chosen, and express a great deal; and what I say of his Landskips becomes, besides, all his other Designs. In all the visible Objects of Nature, there is a Character which specifies them, and make them appear more sensibly what they are. *Annibal* knew how to take that Character, and has

made use of it in his Designs with much Wit and Judgment. — Notwithstanding the Esteem he had for the Works of *Titian* and of *Corregio*, his Colouring is not much come out of the common Way; he has not penetrated into the Artifice of the Clair-obscur, and his local Colours are not very precious. Therefore what is found good in his Pictures relating to the Colouring, is not so much the Effect of the Principles of the Art, as of the good Sallies of his Genius, and of the Reminiscencies of *Titian* and of *Corregio*. — But however we see no Painter that has been more universal, more easy, or more secure in all he has done, and had a more general Approbation than *Annibal*.

GUIDO RENI, born at *Bologna* in 1574, studied the Principles of his Art under *Denis Calvart*, a *Fleming*, who was then in Reputation, whom he left to work under the *Caracci*, in their Academy; he applied himself to it with so much Care, that his first Works were entirely in the Manner of those new Masters, among whom he had a Predilection for *Louis*, because he found a great deal of Grace and Greatness in what he did. He searched afterwards a Manner, to which he could fix himself. He went to *Rome*, where he copied some of all Kinds. He was charmed with the Pictures of *Raphael* on one Side, and with the Strength of those of *Caravage* on the other. He attempted all, and at last fixed to one, which could please every Body: In fact, what he had formed to himself was so great, so easy, and so graceful, that he acquired him a good Estate, with much Reputation.

Michel Angelo of *Caravage*, who found himself offended at the sudden Change *Guido* made of a strong and brown Manner, for another quite opposite to it, spoke of the Works of that Painter in an insulting Manner; and which had been attended with fatal Consequences, if *Guido*, by his Prudence, had not avoided disputing with a Man of so impetuous an Humour.

Guido returned to *Bologna*, where he acquired much Glory by the great Care he took to work well his Pictures; he worked equally in Oil, and in Fresco. That of his Pictures which was most admired at *Rome*, was that he painted in Concurrence of the *Dominican* in the Church of St. *Gregory*: He died in 1642, aged 67.

Note, That there is not a great Vivacity in the Productions of *Guido*: We see, notwithstanding, that if he has not done many great Compositions, it was rather for want of Occasion, than of the Fertility of the Vein: One must confess, however, that his Genius was not equally proper to treat all Sorts of Subjects; pathetick Matters, and religious ones, were more agreeable to his Humour; Greatness, Sublimity, and Gracefulness were the Characters of his Mind; and he has so spread them in all his Works, that they are the principal Marks which distinguish him from other Painters. — His Thoughts were fine, and his Objects commonly well disposed in general, and the Figures in particular. — As *Guido* was the first, and the most affectionate of all the Disciples of the *Caracci*, he conformed himself at first to their Taste of the Design, and to their Manner: He formed one afterwards to himself, which was neither so firm, so pronounced, nor so learned as was that of *Annibal*; but which approached nearer the Character of Nature, especially in the Extremities, the Heads, Feet and Hands. He observed in it a certain Softness, and designed certain Parts of a particular Manner; as great Eyes, a little Mouth, straight Nostrils, the Hands and Feet rather plump, than sensibly articulated, especially the Feet a little short, and the Toes close against one another: And lastly, it is likely that if he has not pronounced so exactly the Articulation of the Members, it is not so much because he had forgot what he knew of it, as to avoid a Kind of Affectation, there was, said he, in making them appear too much: But the Excess to be avoided, does not exempt one from the Medium he is to observe. — For the Heads, they have the Merit of those of *Raphael*, either in the Correctness of the Design, or in the Delicacy of the Expressions, especially those that look upwards. We must say, likewise, that he has treated few Subjects capable to furnish him with a sufficient Variety of Expressions, to be entirely compared

compared in that Kind to *Raphael*. That moving Beauty, which makes the Merit of the Heads of *Guido*, consists, in my Opinion, not only in the Regularity of the Features, but in a precious Air besides, which he has given to the Mouths, which keep a delicate Medium, between the Laugh and the Melancholick; and in an Accord of those same Mouths, with a certain Modesty he has placed in the Eyes. — His Draperies are well thrown, and of a grand Taste; the Pleats are full, and sometimes broken; he made Use of them, with Ingenuity, to fill the Vacancies, and to group the Members and Lights of his Figures, particularly when they were alone. Lastly, no Body understood better how to place the Draperies, and no Body has dressed in a more noble Manner, without Affectation. — We see no Landscips of his Hand, and when he treated some Subject which required it, he borrowed another Hand. — His Colouring is semblable to that of the *Caracci*, in the *Paintings* of his first Manner; he even did some in the Manner of the *Caravage*, but finding in it too much Work, and the Means he searched of pleasing every Body, determined him to a clear Manner, which the *Italians* called *Vaga*. He did in that practise several very agreeable Pictures, and in a great Union of Colours, though weaker: But having accustomed himself, by Degrees, to that Weakness, he neglected his Carnations; or, perhaps, wanting to make them more delicate, he went into the grey; which even went sometimes so far as the livid. — For the Clair obscure he knew nothing of it, no more than the whole School of the *Caracci*; except, perhaps, that at the Imitation of *Louis Caracci*, his chief Master, he has sometimes practised it by the Greatness of his Taste, rather than by Principle, in retrenching from his Subjects the Trifles which divide the Sight. — The Pencil of *Guido* was light, smooth; and that Painter was so well persuaded that the Liberty of the Hand was necessary to please, that after he had sometimes toiled his Work, he gave over it bold Strokes, to take off the Idea of the great Time and Labour it had cost him. — The State which Gaming had reduced him towards the latter End of his Life, did not allow him to make use of this Artifice; he was obliged to work quick to get a Livelihood; and that Quickness left on his last Pictures, which were not much finished, a natural Freedom.

DOMINICO ZAMPIERI, called the *Dominican*, born at *Bologna* in 1581, of an honest Family, was a long while a Disciple of the *Caracci*. He had a slow Wit, but excellent. What he designed for his Studies was done with so much Pain and so much Circumspection, that the other Disciples his Comrades considered him as a Man that lost his Time; they said, that his Works were done with the Plow, and they called him the Ox: But *Annibal*, who knew his Character, told them, that that Ox, with working, would render his Field so fertile, that one Day it would seed *Painting*; the Prophecy proved so true, that the Pictures of the *Dominican* are at present a Source, whence a great many excellent Things flow, and that the publick Works which that great Painter has done at *Rome*, *Naples*, and at *Grotta Ferrata*, are eternal Testimonies of his great Capacity. The Picture of the Communion of *St. Jerom* which he painted at *Rome* for the Church of that Saint, pleased so much *Poussin*, that that famous Painter reckoned the Transfiguration of *Raphael*, the Descent from the Cross of *Daniel del Volterra*, and the *St. Jerom* of the *Dominican*, for the three best Pictures of *Rome*. As he has worked much in Fresco, his *Painting* in Oil are a little dry.

The *Dominican* was a very good Architect, and Pope Gregory XV. gave him the Direction of the apostolical Palaces and Buildings.

Note, That I do not know what to say of the Genius of the *Dominican*, nor even if there was something in that Painter which deserved that Name, or if the Goodness of his Mind, and the Solidity of his Reflections have supplied in him the Place of Genius, and have made him produce Works worthy of Posterity. For he had brought into the World a Taciturnity

opposite to that Activity which *Painting* requires; the Studies of his Youth were dark, his first Works despised, his Perseverance considered as lost Time, and his Silence as Stupidity. His single Obstinacy in his Works, contrary to the Advice of his Companions, amassed by Degrees a hidden Treasure of Science, which was to be discovered in Time. At last his Mind wrapped as a Silk-worm in its Shell, after it had worked a long while in a Kind of Solitude, finding itself at Liberty, and warmed by the Activity of its Thoughts, took its Flight, and was admired not only by the *Caracci*, who had supported him, but likewise by their Disciples who had laugh'd at him. — At the very Beginning his Thoughts were judicious, and they raised so much afterwards that they arrived very near to the Sublime; unless we rather choose to say, that some of his Works are arrived at it, as the Angles of the *Dôme* of *St. Andrew* at *Rome*, the Communion of *St. Jerom*, *David*, *Adam* and *Eve*, which are in the King of *France's* Cabinet, and our Lord carrying his Cross, which is also in *France*. — He knew pretty well how to chuse his Attitudes, but he did not understand the Collocation of the Figures, and the Disposition of the *Tout ensemble*; but for the Taste and Correctness of the Design, for the Expression of the Subject in general, and of the Passions in particular; for the Variety and Simplicity of the Airs of the Head, he has been very little inferior to *Raphael*. He was always like him, very jealous of his Contours, and has marked them in a still dryer Manner; and though he had not so much Greatness and Gracefulness, he had notwithstanding some. — His Draperies are very bad, very ill thrown, and of an extreme Hardness. His Landscips are of the Taste of the *Caracci*, but executed with a heavy Hand. His Carnations give into the Grey, and have very little Truth in them: His Clair-obscure is still worse; his Pencil is heavy, and his Work dry. — As the Progresses he made in *Painting* did increase no otherwise than by working, and by Reflections, his Works have acquired with Age an Increase of Merit, and the last only have gained him a Reputation. Therefore it may be said, that the Parts of *Painting* which the *Dominican* possessed was a Reward for his Fatigues, rather than an Effect of his Genius. But whether Fatigues or Genius, his Productions are of a Nature to serve for Model to all Painters who are come after him.

JOHN LANFRANC, born at *Parma* in 1581, of poor Parents, was at first Disciple of *Augustin Caracci*, and after his Death of *Annibal*. This made him work at *St. James* of the *Spaniards*; and found him capable enough to be intrusted with the Execution of his Designs in large Works, where he has left People in Suspence, if they be of the Master or of the Disciple. — His Genius was to paint in Fresco, in spacious Places, as appears by his great Works, and especially by the Cupola of *St. Andrew* of *Laval*, where he has much better succeeded than in his lesser *Paintings*. He designed in the Taste of *Annibal Caracci*, and while he remained under the Discipline of that illustrious Master, he was always correct; but after *Annibal's* Death, he abandoned himself to the Impetuosity of his Genius, without any Regard to the Regularity of his Art. He engraved with Aquafortis the Lodges of *Raphael*, together with *Sisto Badalachi*, and they dedicated that Work to *Annibal* their Master. *Lanfranc* painted for *Urban VIII.* the History of *St. Peter*, which was engraved by *Pietro Santi*, and other Works in the Church of *St. Peter*; which pleased the Pope so much that he made him a Knight. — *Lanfranc* died in 1647, aged 66.

Note, That the Genius of *Lanfranc*, heated by the Studies he made after the Works of *Corregio*, and especially after the Cupola of *Parma*, threw him into an Enthusiasm of vast Thoughts. He searched with Avidity the Means of making such Productions; and those which are seen of him at *Rome* and *Naples*, persuade easily that he was capable of great Undertakings; and had a particular Talent to execute them. Nothing frightened him, and he has done Figures of more than 20 Feet in Height, in the Cupola of *St. Andrew* of *Laval*, which produce a very good Effect,

fect, and which from below appear but of a natural and just Proportion. We perceive in his large Works, that he wanted to join the Strength of the Design of *Annibal*, to the grand Taste and Suavity of *Corregio*. He endeavoured even to imitate all the Grace thereof, but he knew not that Nature, which is the Dispensatrice of those Gifts, had given him but a small Portion of it. His Ideas were capable, 'tis true, to embrace great Works, and his Genius had not Delicacy enough to return on itself, and apply itself to terminate them; therefore his Works on the *Easel* are not so valuable as those he has painted in Fresco, the Vivacity of his Genius, and the Freedom of his Hand being very proper for that Kind of *Painting*.—*Lanfranc* had a Taste of Design semblable to that of his Master, *i. e.* always grand and always firm; but he did not preserve the Correctness thereof to the End. His great Compositions make a great Hurly-burly, but if they be examined in a Detail, we shall find uninteresting Expressions in them.—His Colouring is not so nice as that of *Annibal*; the Tints of his Carnations are trivial, and the Shadows are a little blackish. Like his Master, he knew nothing of the Artifice of the Clair-obscur; though, like him, he has practised it sometimes rather by a good Motion of his Genius than by Principle.—The Works of *Lanfranc* proceed from a Vein quite different from that of the *Dominican*. This last made himself a Painter in spite of *Minerva*; and that was born with a happy Genius; the *Dominican* invented with Difficulty, and digested afterwards his Compositions with a solid Judgment, and *Lanfranc* left all to his Genius, whose Productions flowed from a Source: The *Dominican* studied how to express the particular Passions, and has surpassed his Master in the Regularity of the Contours; and *Lanfranc* was contented with a general Expression, and with following *Annibal* in the Taste of the Design; the *Dominican*, who in his Studies had always consulted his Reason, increased his Capacity to his Death; and *Lanfranc*, who was supported but by an outward Practice on the Manner of *Annibal*, diminished always after his Master's Death. The *Dominican* executed his Works with a heavy and slow Hand, and that of *Lanfranc* was quick and light. So that it is difficult to see two Pupils educated in the same School, and born under the same Planet, more opposite to one another, and of so different Humour; but that Opposition cannot hinder us from admiring them both on their good Sides.

FRANCIS ALBANE, born at *Bologna* in 1578, chose first *Denis Calvart* for his Master, where he found *Guido*. He being already far advanced in his Profession, taught his Companion the Principle of the Design; and having quitted his Master for the *Caracci*, he engaged *Albane* likewise to follow his Example. After he had made a considerable Progress under the *Caracci* he went to *Rome*, where the Study of the fine Things he saw there strengthened him so much in his Art, that he has been one of the most learned and most agreeable Painters of *Italy*.

Being returned to *Bologna*, he married a second Wife, who brought him for her Portion a great Beauty, and much Complaisance; therefore he found in her the Peace of his House, and a perfect Model for the Women he was to paint. He had afterwards very fine Children, and *Albane* took as much Pleasure to paint them, as his Wife had to hold them either in her Hands, or hanging at her Neck, according to the Attitude which was wanted; which gave him the Occasion to paint so many Subjects, where *Venus*, *Cupid*, the Nymphs or the Goddesses had always much Part. He employ'd ingeniously the Lights he had received from the *Belles Lettres*, to enrich his Inventions with poetick Fictions; he is only reproached with having not varied enough his Figures, and with having given almost every where the same Airs, and the same Likeness, which proceeds from his using always the same Models, and having his Idea full of them. We see very few great Figures of his Hand; and as he has most commonly painted in Small, his Pictures have been dispersed like precious Stones throughout all *Europe*. They have been bought at a great Price, especially in these latter Times. They are

become much in Fashion, and being learned and agreeable, they please every body. *Albane* died in 1660, aged 82, *Francisco Mola* and *John Baptist Mola* have been his Disciples.

Note, That as Mirth pleases almost every Body, *Albane's* Pictures which inspire that Passion, are much better received than they are supported by ingenious Thoughts. His Genius, enlivened by the Studies of the *Belles Lettres*, engaged him to enrich his Inventions with poetical Ornaments. His Vein was fertile and easy; and he has done a great Number of Compositions full of Figures. He was learned in the Design, and as he used always the same Models, he fell easily into a Repetition, particularly in that of the same Airs of the Heads, which he rendered very graceful: Therefore of all Manners there is none easier known than that of *Albane*.—His Attitudes and Draperies are of a pretty good Choice; he was universal; and his Landscips, which are more agreeable than learned, are, like his Heads, of one same Design and Touch.—His Colouring is fresh, and his Carnations are of sanguine Tints, but very little studied. He was very unequal in the Strength of his Colours, having done Subjects in open Fields, the one very strong of Colours, the other very weak. As to the Clair-obscur, and to the Union of the Colours, though he knew nothing of the Principle thereof, his good Sense or the Hazard, sometimes conducted him to it.—His Works appear extremely finished; and though his Pictures be painted with Facility, we see in them but very few free Touches.

FRANCIS BARBIERI, called the *Guerchin Dacento*, born at *Bologna* in 1597, learned the Principles of his Art from the Painters of *Bologna*, of an indifferent Capacity. He quitted them for the Academy of the *Caracci*, where he designed of a grand Manner and great Facility; but of a natural rather than ideal Taste. When he wanted to form to himself a Manner of designing, he examined those of the Painters of his Time. He thought those of *Guido* and *Albane* too weak, and without blaming them he determined himself to give his Pictures much more Strength, and approached very near the Manner of doing of the *Caravaggio*, which pleased him well enough; being persuaded that it is impossible to imitate well the Relievo of Nature, without taking the Advantages which the Shadows and strong Colours give. He was notwithstanding *Guido's* Friend. He always followed that Manner of painting strong, unless it be towards the latter End of his Life against his Sentiment, and only, said he, to get Money, and to please the Ignorant, whom the Reputation of *Guido* and of *Albane* had gained. The Truth is, that of all the Disciples of the *Caracci* none have been less agreeable. He invented easily; but he had done better if he had added to the Loftiness of his Manner, more Greatness in the Airs of the Head, and more Truth in the local Colours. His Carnations give a little into a leaden Colour, though in general they have Harmony enough, and that what is wanted in his Works is not an Obstacle to his being esteemed among Connoisseurs a great Painter.

As the *Guerchin* was very laborious, he amassed a great deal of Money, which he employ'd to serve every Body, being a very honest, and a very generous Man: He died in 1667, aged 70. He instituted two Nephews he had, his Heirs, having never been married.

Note, That tho' the *Guerchin* has studied under the *Caracci*, it does not appear that he has took their Character; and his Taste is singular: His Genius was easy, but not sublime, nor his Thoughts ingenious. We seldom see any Greatness in his Figures, and his Expressions are not much interesting.—His Taste of Design is grand, and natural, but not very elegant. He was always inclined to a strong colouring; wanting at first to follow *Guido* his Friend; but that Painter left his former Manner to take a clearer one, he followed that of the *Caravaggio*, which he moderated according to his Choice.—He has given an Union to his Colours by the Uniformity of his reddish Shadows; but his Carnations are not very fresh: His Taste inclined him notwithstanding to imitate the Truth

Truth, and he has done it often with Success, and sometimes fervilely, and without Choice. He drew his Lights from above to attract the Eyes, and give a great Force to his Works; which is still more sensibly observed in his Designs than in his Pictures. These last will always support themselves by the Strength of the Shadows, by the Accord of the Colours, by what is great in the Taste of the Design, by the Softness of the Pencil, and by a certain Character of Truth.

MICHEL ANGELO MERIGI, commonly called *Michel Angelo Caravaggio*, born in a Borough of the *Milanese*, called *Caravaggio*, has render'd himself famous by a Manner extremely strong, true, and of a great Effect, of which he was the Author. He painted every Thing after Nature, in a Room where the Light came from above. As he has exactly followed his Models, he has also imitated the Imperfections thereof. As Beauties have no other Idea than the Effect of the natural Present; he said, that the Pictures which were not done after Nature, were nothing but Drugs, and that the Figures that compos'd them, were but painted Chart. — His Manner which was new, was followed by a great many Painters of his Time, and among the rest by *Manfredo* and *Valentin*. We are obliged to confess, that that Manner is of a surprising Truth, and has much Power on the Eyes, even the most clear-sighted; it has almost gain'd the School of the *Caracci*, for without mentioning the *Guerchin*, who has always followed it, the *Guido* and the *Dominican* have attempted it, but the Taste of the Design inseparable from it, and the Choice of his Light, always the same in all Sorts of Subjects, disgusted them. His *Paintings* are dispersed in the Cabinets of *Europe*; and there is one in the Church of the *Dominicans* at *Antwerp*, which *Rubens* called his Master. He painted at *Malta*, for the Church of *St. John*, the Decollation of *St. John Baptist*, and the Portrait of the Grand Master *de Vignacourt*; which is in the Cabinet of the King of *France*. He died at *Carravagio*, in 1609.

Note, That the Ideas of the *Carravagio*, are like his Temper, uneven, and never very sublime. His Dispositions were good, his Design of a bad Taste, and he knew not enough of it to correct Nature. His whole Application was in the Colouring, and he has marvellously succeeded. His local Colours are extremely studied, and by a fine Intelligence of the Light, join'd to an exact Variety of Tints melted within one another, without being corrupted or tormented by the Pencil, he found the Secret to give a surprising Truth to his Works. — His Attitudes appear without Choice; his Draperies true, but ill thrown, and his Figures are not accompanied with becoming Dresses. He knew nothing of Grace, nor of Greatness; and if any be found in his Pictures, it is not by Choice, nor for having made the Natural obey his Idea; but because that same Natural, to which he was a Slave, was found thus by Chance. — Which, notwithstanding, he has done Pictures of a pretty grand Composition, which he has finished with an extreme Exactness, and if some Parts of *Painting* are wanted in them, it may be said, that the Portraits he has done are without Faults. — His Expressions are not very sensible. It seems, that making but little or no Attention to what could have contributed towards the Gracefulness of a Picture, he thought of nothing else but how to render his Objects palpable. He has done it by a good Clair obscure, a good Taste of Colour, a terrible Strength, an agreeable Sweetness, and the softest Pencil that ever was.

JOS. RIVERA, called the *Espagnolet*, born at *Valencia* in *Spain*, Disciple of the *Carravagio*, painted like his Master, of a strong Manner, and applied himself to the Natural; but his Pencil was not so soft as that of *Michel Angelo*. He delighted in *Painting* melancholick Subjects. His Works are dispersed throughout all *Europe*. *Naples* preserves a great Number of them, and very fine ones.

The FLEMISH SCHOOL.

HUBERT and JOHN VAN-ELYK, Brothers, born at *Masseyk* on the *Meuse*, have been the first who have done something worthy of Attention in the *Low-Countries*:

Therefore they are to be consider'd as the Founders of the *Flemish School*. *Hubert* was the eldest, and *John* who was his Pupil, worked with so much Affiduity, that he became soon his Equal. They had both Wit and Genius; they worked in Concert, and became famous by their Works. They painted several Subjects for *Philip the Good*, Duke of *Burgundy*. The Picture they did for the Church of *St. John* at *Ghent*, gained them the Admiration of the Publick, and *Philip I.* King of *Spain*, seeing that he could not obtain the Original, had a Copy made of it, which he carried along with him into *Spain*. The Subject is taken from the *Revelations*, where the old Men adore the Lamb. This Piece is still kept as a Prodigy in *Painting*, and is very fresh, because Care is taken to preserve it; it is cover'd, and is never seen but in *Holy-Days*, and at the Request of some great Men.

After *Hubert's* Death, which happened in 1426. *John* his Brother retired to *Bruges*, which gave him afterwards the Name of *John of Bruges*. It is he, who searching a Varnish to give a greater Strength to his Works, found that Linseed-Oil mixed with the Colours, produced an Effect grand enough, without any Varnish. To him the Art of *Painting* is indebted for the Perfection it is arrived at since, by Means of that new Invention. Therefore the Works of *John of Bruges* having increased in Beauty, were spread in the Cabinets of the Great. *John of Bruges* was esteemed not only for his *Painting*, but likewise for the Solidity of his Wit; so that the Duke of *Burgundy* gave him a Place in his Council. He died at *Bruges*, where he was buried in the Church of *St. Donatus*.

ALBERT DURER, has in common with *Raphael* of being born on *Good Friday*. It was at *Nuremberg*, in 1471. At 15 Years of Age, he was put under the Discipline of *Michel Wolgemut*, a good Painter, at *Nuremberg*. After he had been three Years at his Master; and travelled four other Years in *Flanders*, *Germany*, and *Venice*, he returned to his Country; and at his Return took a Wife, being then but 23 Years of Age. It was about that Time that he began to publish some Prints of his own. He engraved the three Graces, Death's-Heads, and other Bones; a Hell with diabolical Spectres, in the Manner of *Israel* of *Malines*: Over the three Women is a Globe, on which are seen these three Letters, O. G. H. which signify in *German*, O Got Hülfe! O God keep us from Enchantments! Having thus put his Genius into Motion, he applied himself to the Study of the Design, and became so learned, that all those of his Time took him for their Rule.

He took Care to put on all his Plates the Year they were engraven. In the great Passion of *Our Lord*, which he has engraven, he has disposed the last Supper, according to the Opinion of *Æcolampadius*. The Melancholy is his finest Piece, and the Figures which enter into the Composition of that Subject, are a Proof of the Capacity of *Albert*.

Note, That the Works of *Albert Durer*, wanted nothing to be placed in a fine Light, but to be directed either by a good Education, or by the Sight of the Antiques. His Vein was fertile, his Compositions grand; and notwithstanding the *Gotbick* Taste, which reigned in his Time, his Productions were a Source, whence not only the Painters of his own Country, but several among the *Italians*, took often something. — He was firm in his Execution, where he has done what he wanted to do, and the Decency joined to the Exactness he employ'd in his Works, are a Proof that he possessed perfectly the Principles he had established to himself, which did run wholly on the Design: But however it is surprising, that after he had took so much Care to know the Structure of the human Body, and after he had found a fine Proportion between all those he has given to the Publick: He made so little Use of it in his Works; for except his *Madona's* and the Pictures which accompany the Triumph of the Emperor *Maximilian*, all he has done is of a Taste of Design, quite poor; he applied himself wholly to Nature, according to the Idea he had of it; and far from heightening the Beauties thereof, he has seldom imitated the fine Places, which Chance furnished him with pretty often. He has been happier in the Choice of his Landscips, where we find often agreeable and extraordinary Sites. — Therefore those of his Works, which

which have been in his Time, and in his Country, the most esteemed do not deserve at present being much minded.

GEORGE PENS of *Nuremberg*, studied with Application the Works of *Raphael*, and added the Art of engraving Copper-Plates, to that of *Painting*. *Mark Anthony* employ'd him in the Plates he published. At his Return into his Country, he painted and engraved several Things of his own Invention, which are so many Proofs of the Beauty of his Genius, and of his Capacity. He put his Name to his Works with these two Letters thus disposed

P.
G.

PETER CANDITO of *Munich*, was a very learned Man. He painted almost all the Palace of *Maximilian*, Duke of *Bavaria*, in whose Service he was. He did the Designs of the Hermits of *Bavaria*, engraved by *Raphael* and *John Sadeler*. We see, besides, four Doctors of the Church of his Hand, and engraved by *Gilles Sadeler*.

CORNELIUS ENGLEBERT of *Leyden*, lived at the same Time. There are very good Things of him at *Leyden*, and *Utrecht*. He had two Sons who have imitated his Manner, viz. *Cornelius Cornelii*, and *Lucas Cornelii*, this in he miserable State *Painting* was reduced to, became a Cook, but forced by his Genius, he returned to his former Profession, and became a learned Man. He passed into *England*, where *Henry VIII.* employed him, and honour'd him with his Affection.

BERNARD VAN ORLAY of *Bruxelles*, was in the Service of *Margueritte*, Governess of the *Low-Countries*, for whom he did Abundance of Works, and several, likewise, for the Churches of his own Country. When he wanted to do some considerable Picture, he used to place Gold Leaves on his Impression, and painted upon it, which kept his Colours fresh, and gave them in certain Places a great deal of Lustre, particularly in a celestial Light he has painted in his Picture of the Universal Judgment, which is at *Antwerp*, in the Chapel of the Alms. He did a great Quantity of Designs of Tapestries for the Emperor *Charles V.* and had the principal Care committed to him, to see those of the Pope executed, and of the other Sovereigns of those Times, on the Designs of *Raphael*, whose Disciple he had been.

MICHEL COXIS of *Malines* learn'd the Principles of his Art under *Bernard Van Orlay*. Afterwards he went to *Italy*, where he became Disciple of *Raphael*, whose Ideas he followed in *Painting*; for he could scarce produce any Thing of himself. He designed and coloured in the Taste of *Raphael*. At his Return into *Flanders*, he had the Direction of the Tapestries which were making on the Designs of *Raphael*, and died at *Antwerp* in 1592, aged 95.

LUCAS of *Leyden*, had his Father for Master; but he had received from Nature so many advantageous Dispositions, that he began to engrave at nine Years of Age, and at fourteen did very considerable Plates, for the Quantity and Beauty of the Work found in them; and his *Painting* was put on a Level with his Engraving. And both were done with a marvellous Care and Neatness. He studied with Zeal his Profession; and if the Time he has spent in the Research of the Effects of what Nature produced in his own Country, had been spent in studying the Antients, one could say of him what has been said of *Albert Durer*, that his Works had been admir'd by Posterity.

There was between *Lucas* and *Albert* a Commerce of a very sincere Friendship, and an Emulation without Jealousy; so that when *Albert* published a Plate, *Lucas* produced another; and while they left the Publick to judge of them, they complimented one another. He died in 1533, aged 39.

QUINTIN MESSIS, called the *Smith of Antwerp*, after he had followed for 20 Years the Profession of a Smith, fell sick of a Malady, which did not allow him to get a Livelihood, and therefore was obliged to have Recourse to his Mother for his Subsistence: But she was so old and so poor, that she could scarce keep herself. At that Time one of his Friends having visited him, shewed him an Image that a Religious had given him; he found himself at the Sight of that Print strongly inclined to copy

it, which having done with some Success, he followed the Inclination he had to become a Painter; and finding himself in that Profession, as in his Element, he recovered soon. The Love he had for a Painter's Daughter who was very handsome, and was, at the same Time, courted by a Painter more learned than him, made him study with a still greater Application, and search carefully all that could contribute towards rendering him learned, in order to supplant his Rival. There are several of his Pictures at *Antwerp*, and among the rest a Descent from the Cross, in the Church of *Our Lady*. He did most commonly but half Figures and Portraits; therefore his Works have been easily exported and dispersed into all the Cabinets of *Europe*. His Manner, which was different from that of all the other Painters, was very much finished, and strong of Colours. He died in the Year 1529.

JOHN CALCAR, or CALKER, born in the Town of *Calcar*, in the Dutchy of *Cleves*, has been an excellent Man; but a premature Death has not allowed him the Time to shew himself to the World. In 1536, he put himself under the Discipline of the *Titian*, where he made so extraordinary Proresses, that a great Number of *Paintings*, and Designs of the Hand of that Disciple, are thought to be of the *Titian* himself; in which the best Connoisseurs are every Day mistaken. From *Venice* he went to *Rome*, where having familiarised himself with the Manner of *Raphael*, he passed to *Naples*, where he died in 1546. He has designed the anatomick Figures of the Book of *Vesalius*, and the Portraits of the Painters, which are at the Head of their Lives, written by *Vasari*. That alone was sufficient to shew his great Capacity. He has done, among other beautiful Things, a Nativity, accompanied with Angels, where the Light comes from the little *Christ*: That Work is marvellous; the Emperor *Ferdinand* bought it of *Sandrat*.

ALBERT ALDEGRAF, was of the City of *Soult* in *Westphalia*, where he has painted in the Church of that Place several Things, and among others a Nativity worthy of Admiration. He has painted very little elsewhere; having almost entirely applied himself to Engraving, as may be seen by the great Number of his Prints, whereby one can judge that he was very correct in the Design, graceful in his Expressions, and born to be a great Painter, if he had seen *Italy*.

JOHN of *Mabuse*, born in a Village of *Hungary*, called *Mabuse*, was Contemporary of *Lucas* of *Leyden*; after having worked much in *Italy* and elsewhere, he came into *Flanders*, where he was the first that shewed how to compose Histories, and how to introduce the Naked into it, which had never been practised before; his Works are seen in several Places of the *Low-Countries*. He was very sober and studious in his Youth, but afterwards he abandon'd himself to Drinking.

He was a long while in the Service of the Marquis of *Verens*: And that Marquis being informed that the Emperor *Charles V.* designed to lodge at his House, would, to receive him, that all his Servants should be dressed in white Damask, and *Mabuse* among the rest. *Mabuse*, instead of having his Measure taken for a Sort of Robe in which he was to make a Figure, according to the Project formed by the Marquis, asked for the Stuff, under Pretence of imagining some Bizare Dress; but it was in fact to sell it, and to spend the Money at the Tavern as he did; for knowing, that the Emperor was not to arrive before Night, he thought he could find an Expedient to extricate himself from that Embarrass. The Day of the Arrival of his Imperial Majesty approaching, *Mabuse*, instead of Stuff, pasted white Paper together, painted upon it a Damask with large Flowers, made himself his Robe, and appear'd in the Cortège. He was placed between a Poet and a Musician, who were, likewise, Domesticks of the Marquis.

The Emperor found that Cortège so gallant, tho' he had seen it but by the Light of Flambeaux, that desired to see it again the next Morning; therefore he placed himself at a Window, the Marquis near him, and when *Mabuse* passed between his two Comrades, his Imperial Majesty took particular Notice of the Stuff of the Painter, and said, that it was the finest Damask he had ever seen. The Marquis had *Mabuse* called, and the Cheat being discover'd, made the Emperor laugh heartily, but the

the Marquis irritated that *Mabuse* had given Occasion to believe, that to do Honour to the Emperor, he dressed his Servants in Paper, had the poor Painter thrown into Prison, where he staid a long while. He died in 1562.

JOHN SCHOREL was of a Village near *Alcmar* in *Holland*, called *Schorel*. He was Disciple of *Mabuse*, and worked likewise sometimes with *Albert Durer*. In travelling through *Germany*, he met with a Religious curious of *Painting*, who was going to *Jerusalem*, and inspired him with the Desire of undertaking that Journey. He designed at *Jerusalem*, and on the Banks of the River *Jordan*, and also in the other Places which had been sanctified by *Jesus Christ's* Presence, all that Piety and Curiosity could suggest to him. He made a good Use of those Designs in the Pictures he painted afterwards. At his Return he went to *Venice*, where he worked sometimes; thence to *Rome*, where he designed after *Raphael* and *Michel Angelo*; and after the antique Sculptures, and the Ruins of antient Edifices. Pope *Adrian VI.* who ascended then *St. Peter's* Chair, gave him the Direction of the Buildings of *Belvedera*; but after *Adrian's* Death, he return'd into the *Low-Countries*, and stopp'd at *Utrecht*, where he did a great deal of Work. In that Journey he passed through *France*, where the Love he had for a peaceable Life, made him refuse the Offer of *Francis I.* to take him into his Service. He died in 1562, aged 67. Two Years before his Death, *Anthony Moore* his Disciple did his Portrait.

LAMBERT LOMBARD of *Liege*, searched all he thought could render him perfect in his Profession. He studied after the Antiques, and was the first that brought into his Country a Method different from the *Gothick* Taste, which reigned in it. He formed in his House a Kind of Academy where he had for Disciples, among others, *Hubert Goltius*, *Franc. Flore*, and *William Ceye*. We see some Prints after his Works, which make one judge of his Taste.

JOHN HOLBEIN, born at *Basil* in *Switzerland*, in the Year 1498. He learned from his Father (who was also a pretty good Painter) with Avidity, all that had any Report to *Painting*; but the Elevation of his Genius, raised him soon above his Master, and made him do afterwards, Works of a great Strength, and of a great Character. He did at *Basil*, in the Town-House, a Picture of seven Compartments, where are as many Subjects of the Passion of *Christ*; and in the Fish-Market, he has painted a Dance of Peasants, and the Dances of Death; those two Pieces have been engraved on Wood.

Erasmus, whose Portrait he did several Times, and was his Friend, conscious that *Switzerland* was not a Country to do Justice to the Merit of *Holbein*, proposed him to pass into *England*, promising him at the same Time, to procure his being favourably received of the King, by Means of *Sir Thomas More*. *Holbein* did in *England* a great Number of excellent Portraits, and among the rest, that of *Henry VIII.* and those of his Children, *Mary* and *Elizabeth*. He has painted Pieces of History in several Places, and there are two above the rest, which are of a great Composition, one is the Triumph of the Rich, and the other the State of Poverty. *Holbein* painted equally well in all Kinds of *Painting*, in *Fresco*, *Guarro*, in *Oil*, and in *Miniature*.

An Affair happened to him in *England*, which, without the King's Protection, had proved his Ruin. On the Rumour of *Holbein's* Reputation, an Earl of the first Quality, went to see him; but as he was very busy at that Time, painting some Figures after the Natural, he desired the Earl to defer to another Day, the Honour he intended him. The Earl not minding his Excuse, forced the Door, and went up Stairs, at the Top whereof he found *Holbein*, who pushed him from Top to Bottom, whereby the Nobleman's Head was broke in several Places. His Servants, and the Mob, which the Sight of that Spectacle had assembled, forced into *Holbein's* House, and had infallibly tore him into Pieces, if after he had barricaded his Door, he had not fled over the Tops of the Houses: He went immediately to inform the King of what had happened, who promised him his Protection; soon after the Earl arrived to make also his Complaints; but the King forbade him to attempt any Thing against *Holbein*, who died of the Plague in *London*, in 1554, aged 56 Years. — He had a very

good Disciple in the Person of *Christopher Ambojer* of *Ausbourg*, who did a great Quantity of Works in *Fresco*, in *Germany*.

JOHN CORNELIUS VERMEYEN, born in a Village near *Harlem*, followed the Emperor *Charles V.* in his Enterprises, especially in that of *Tunis*, the Expedition whereof he has painted in several Subjects, which were executed in the magnificent Tapestries *Philip II.* King of *Spain* left in *Portugal*, and which are seen there still. He has worked much at *Arras*, in the Monastery of *St. Gervasius*, at *Bruxelles*, and in several other Towns of the *Low Countries*. The Emperor *Charles V.* took Pleasure to see him, for besides his being a very handsome Man, he had a Beard, which though he stood upright, trailed on the Ground; he died at *Bruxelles* in 1559, aged 59, and was buried in the Church of *St. George*.

ANTHONY MOORE, born at *Utrecht*, and Disciple of *John Schorel*, has been a great Imitator of Nature, and in a strong and true Manner. He did in the Courts of *Spain*, *Portugal*, and of the Emperor *Charles V.* a great Quantity of Portraits, which he sold very dear, besides the Presents he received, so that he grew very rich. He has also travelled in *Italy*; though his chief Employment was to paint Portraits, he notwithstanding painted by Intervals History Pieces. There is one in the Cabinet of the Prince of *Condé*, where *Christ* is represented rising from the Dead between *St. Peter* and *St. Paul*; which is a Piece of great Energy and Truth. *Anthony Moore* died at *Antwerp* aged 56.

PETER BRUGLE, called the *Old Brugle*, borrowed his Name from the Village where he was born near *Brura*, and was Disciple of *Peter Zouc*, whose Daughter he married. He worked afterwards with *Jerom Zouc*, in whose Manner he has done several Things. He passed into *France*, and thence into *Italy*.

Though he has treated all Sorts of Subjects, those, notwithstanding, which pleased him most, were Games, Dances, Weddings, or other Assemblies of Peasants, among whom he often mixed himself, to observe more precisely their Actions on those Occasions; therefore no Body has done better in that Kind. He studied the Land-skip in the Mountains of *Friuli*. He was an excellent Painter; there are several of his Pictures in the Palace at *Vienna*; and the rest of his Works are dispersed in several other Places, particularly in the *Low Countries*.

FRANC. FLORE, studied *Painting* under *Lambert Lombard*, at *Leige*, whence he went into *Italy*, where he applied himself to design after the Works of *Michel Angelo*. At his Return into his own Country, he acquired a great Reputation, and much Riches, by the Goodness, and the great Number of his Works. He was called, in his Time, the *Raphael* of *Flanders*. He died in 1570, aged 50.

CHRISTOPHER SCHOUARTZ, born at *Ingolstadt*, was Painter to the Duke of *Bavaria*; and died in 1594.

WILLIAM KAY of *Breda*, had studied at *Liege* with *Franc. Flore*, under *Lambert Lombard*. He has done a great Quantity of Portraits little inferior to those of *Anthony Moore*.

One Day as he was *Painting* the Portrait of the Duke of *Alva*, and had pretended, that he did not understand *Spanish*, an Officer came to ask the Duke's Orders with Regard to the Count of *Egmont*; the Duke answer'd, that he should be executed without Delay. That Order made so great an Impression on the Mind of the Painter, who loved the Nobility of his Country, that at his Return to his House, he fell sick and died in 1568.

PETER and FRANCIS POURBUS, Father and Son, the first born at *Goude*, and the other at *Bruges*. Each has left in his native Place, very large Pieces for Churches, which are so many convincing Proofs of their Capacity. *Francis* was a better Painter than his Father; and we see still in the Town-House of *Paris*, very fine Portraits of his Hand. The Father died in 1585, and the Son in 1622.

DIERICK BARENT of *Amsterdam*, was the favourite Disciple of the *Titian*, with whom he lived a considerable Time, and whose Picture he did. He has done very fine Things at *Amsterdam*, where he died in 1582, aged 48.

JOHN BOL of *Malines*, was a very learned Man, and has almost always worked in small, either in *Oil*, in *Miniature*, and

and in Distemper. He died at *Amsterdam*, in 1593, aged 59. *James* and *Rowland Savary* have been his Disciples.

MARTIN HEMSKIRK, Disciple of *Schorel*, was a correct and easy Painter, and abundant in Inventions. Most of his Works are seen in Print, and *Vasari*, who makes a Detail of them, does it with Praises, and says, that *Michel Angelo* colour'd one, which he found of his Taste. It appears, notwithstanding, by those Prints, that *Hemskirk* had no Intelligence of the Clair-obscuré, and that his Manner of Designing is dry. He died in 1647, aged 76.

CHARLES VERMANDER, was at first Disciple of *Lucas Heer*, a very famous Painter of that Time, and afterwards of *Peter Udulrick*, where he did several Pieces of the sacred History. At 26 Years he went to *Rome*, where having worked three Years, he passed into *Germany*, and made at *Vienna* several Arches of Triumph for the Entry of the Emperor *Rodolphus*; afterwards he return'd to *Meurebrack* his Country. At *Harlem* he did the History of the Passion, which one *Gyen* has engraved. He established in the same City with *Goltius* and the *Cornelii*, an Academy for Designing after Nature, and for exercising young Painters. The Ignorance of a Physician killed him in 1607, aged 58. He was buried at *Amsterdam* in the old Church.

He had a Son called *Charles*, who inherited his Father's Wit, Humour, and Science. The King of *Denmark* sent for him to *Copenhagen*, where he lived with the Reputation of a learned Man.

MARTIN DE VOS, was correct in his Design, and easy in his Inventions; but we find nothing very moving in his Works. They are notwithstanding in great Number; and most of them have been engraved, and are seen in Prints. It is after his Designs the *Sadelers* have engraved the Hermits. He did also the Designs of the Life of *Jesus Christ*, which *Vierx* has engraved for the *Evangelists of Natalis*. He died in 1604.

JOHN STRADAN, born at *Bruges* in 1527, of a noble Family, went into *Italy*, and stopp'd at *Florence*, where he painted in Fresco, and in Oil for the Grand Duke. He designed very well Horses, and his Genius inclined him to paint Chases. He died in 1604, aged 74. *Tempesta* was his Disciple.

BARTHOLOMEW SPRANGER, born at *Antwerp*, in 1546, learned the Principles of his Art of several Masters, and went to *Rome*, where he was Domestic of the Cardinal *Farnese*; and that Cardinal gave him to Pope *Pius V.* who employ'd him at *Belvedera*, where he painted the last Judgment. It is surprising, that *Spranger*, who has formed his Manner in *Italy*, has done it so contrary to the fine Things he saw there, and has abandoned himself to the Fire of an irregular Imagination: Which I say without pretending to diminish the Merit of his Works; for they pleased several Persons, and particularly the Pope.

Spranger, after he had done a great Quantity of Pictures in several Places of *Rome*, was chosen by *John* of *Bologna*, to be sent to the Emperor *Maximilian II.* who had asked him for a good Painter. *Spranger* did for that Emperor, and for *Rodolphus* who succeeded him, a great Quantity of Works, both at *Vienna* and at *Prague*. He died at *Prague*.

JOHN DAC, was born at *Cologne*, in 1556, after he had been sometime under the Discipline of *Spranger*, he went to study his Profession in the principal Cities of *Italy*, whence he repass'd into *Germany*, where the Emperor *Rodolphus* took him in Affection, and sent him to *Rome* to design the Antiques. *John* *Dac*, at his Return did a great deal of Work for the Emperor, which are very worthy of Praise, and which gained him the Reputation of the best Painter of his Time. He died at the Imperial Court, loaded with Honours and Riches.

MATTHEW and PAUL BRIL, of *Antwerp*, excelled in *Painting* Landscips, and were very good Topographers. *Matthew* was already settled in the Works of the Vatican, when *Paul* his Brother came to him: They have worked a great deal in Fresco. *Matthew* died in 1584; and his younger Brother who died but in 1622, did a great Quantity of Pictures, which are at present dispersed in the Cabinets of the Curious, and much esteemed.

CORNELIUS CORNELII of *Harlem*, was born in 1562,

and though he never went into *Italy*, he notwithstanding did several very good Things, and made several very good Disciples. He established with *Charles Van Mander*, an Academy of *Painting* at *Harlem*, about the Year 1595.

ADAM VAN ORT, painted large Pieces and had some Reputation in his Time. He was the first Master of *Rubens*, and died at *Antwerp*, in 1641, aged 84.

OTHO VENIUS, born at *Leyden*, in 1556, made a great Progress in the Design under the Discipline of *Frederick Zeuccre*, and after the good Things, to which he joined a good Intelligence of the Clair-obscuré; so that he was consider'd in *Italy* as one of the most ingenious, and most universal Men of his Time. *Venius* studied seven Years at *Rome*, during which he painted several very fine Things; from thence he passed into *Germany*; where he was received in the Emperor's Service; and afterwards in that of the Duke of *Bavaria*, and of the Elector of *Cologne*. But all the Advantages proposed to him in those foreign Courts, could not engage him to stay there long, therefore he came to offer his Services to the Prince of *Parma*, who govern'd then the *Low-Countries*, and did his Portrait armed Cap-a-pee, of a Manner which confirmed the good Opinion which the Publick had of his Capacity. After that Prince's Death, *Venius* retired to *Antwerp*, where he did a great Quantity of excellent Pieces of *Painting*, which are seen yet in the principal Churches. Sometime afterwards the Archduke *Albert*, who had succeeded the Prince of *Parma*, sent him to *Bruxelles*, and gave him the Direction of the Mint. He did the Portraits of the Archduke, and of the Infanta *Isabella*, at full length, which were sent to *James I.* King of *Great Britain*. He was the first, who after *Polidoro Carravagio*, reduced the Clair-obscuré into a Principle, which *Rubens* has render'd more perfect. He died at *Bruxelles*, in 1634, aged 78; with the Glory of having instructed in the Art of *Painting*, the famous *Rubens*.

JOHN ROTENMAR, born at *Munich*, in 1564, had been Disciple of *Tintoretto*. He painted in Fresco and in Oil, and invented easily, and in an agreeable Manner.

PETER PAUL RUBENS, born at *Cologne*, in 1577, of a noble Family, learn'd the first Principles of his Art of *Adam Van Ort*, who was then a Painter of Reputation, whom he quitted for *Otho Venius*. This was not only a good Painter, but one of a fine Genius, who knew his Art by Principles, and was learn'd in the *Belles Lettres*.

The Facility *Rubens* had to learn, and his assiduous Application to it, having render'd him in a short Time equal to his Master, he went to *Venice*, where he formed to himself in the School of the *Titian*, solid Principles for the Colouring. From *Venice* he went to *Mantua*, where having studied with Application the Works of *Jules Roman*, he proceeded to *Rome*, where he did Altar-Pieces in the Church of the *Holy Cross*, and in the new Church of the Fathers of the Oratory.

After *Rubens* had staid seven Years in *Italy*, he returned to *Antwerp*. His Reputation being spread throughout all *Europe*, all the Painters wanted to have a Piece of his Hand; and being solicited from all Parts, he caused a great Number of Pictures to be done on his Designs by his best Disciples, which he touched over afterwards with fresh Eyes, a quick Intelligence, and a Lightness of Hand which spread his Genius in them, whereby he acquired a handsome Fortune in a very short Time. But the Difference between those Pictures, and them he had painted himself, wronged his Reputation, for most of them were ill designed, and slightly painted.

Queen *Mary of Medicis*, wanting that *Rubens* should paint the two Galleries of her Palace of the *Luxembourg*, he came to *Paris* to see the Places, and make the Designs. One of those Galleries was designed for the History of the Life of that Queen, and the other for that of *Henry IV.* her Husband. *Rubens* begun by the History of the Queen, and finished it: But the Death of the King happening soon after, did not allow him to finish that of that Prince, which he had begun. The Queen who loved *Painting*, would that *Rubens* should do two Pictures of her History in her Presence, to have the Pleasure to see him paint.

While

While *Rubens* was at *Paris*, the Duke of *Buckingham* had Occasion to be acquainted with him. He tasted his Genius, and having found in him a great deal of Penetration and Solidity; he spoke of him to the Infanta *Isabella*, who had him named Embassador by her Nephew *Philip IV.* King of *Spain*, to go into *England*, to treat of the Peace which was concluded afterwards between *Philip IV.* King of *Spain*, and *Charles I.* King of *Great Britain*. *Charles*, in Gratitude for that happy Success, presented him with a Hat-band, and a Sword both set with Diamonds, of the Value of 1500 *l.* Sterling; and at his Return into *Spain*, he received likewise very considerable Presents of *Philip IV.* He did there the Portraits of the Royal Family, and copied others for himself after *Titian*.

While he staid in *Spain*, Don *Juan* of *Braganca* (who was afterwards King of *Portugal*) and loved *Painting*, wrote to some Lords his Friends, who were at the Court of *Madrid*, to desire them to engage *Rubens* to come to see him at *Villa-Vizosa*, which was then the Place of his Residence. *Rubens* undertook the Journey with Pleasure; but as the Duke's Friends had informed him that *Rubens* was set out with a magnificent Retinue, that frightened him so much, that he sent a Gentleman to meet him, and tell him, that the Duke his Master having been obliged to depart for an Affair of Consequence, he desired him to proceed no further, and to accept a Present of fifty Pistoles, to defray the Expences he had been at on the Road. *Rubens* refused the fifty Pistoles, and answered, that he did not want that small Succour, since he had brought two thousand Pistoles to spend at the Court of that Duke, in fifteen Days he designed to have staid there.

Rubens, at his Return into *Flanders*, exercis'd the Employment of Secretary of State, the King of *Spain* had honoured him with, without leaving off *Painting*, the vast Extent of his Genius sufficing to both. At last full of Honours and Riches, he died of a Revolution of the Gout in 1640, aged 63.

This famous Painter knew six Languages, and made use of the *Latin* to write to the Learned, and to make his Observations on *Painting*.

Never a Painter did so great a Number, nor so great Works as *Rubens*; the Palaces of the Great, and the Churches of *Flanders* are Witnesses of it. It is difficult to say where his finest Pictures are; all *Europe* preserve Pledges of his Capacity; it seems notwithstanding that the Cities of *Antwerp* and of *Paris* are Depositaries of his most precious Pieces: The good Connoisseurs and learned Painters who shall examine them carefully will be easily persuaded, that *Rubens* has carried not only *Painting* to the highest Degree, but that he has opened a Road which leads easily to the Perfection of that Art.

He has had a great Number of very good Disciples, viz. *David Teniers*, *Vandiek*, *Jordans*, *Juste*, *Soutmant*, *Diepenbeck*, *Van-Tulden*, *Van-Mol*, *Van-Flack*, *Erasmus Quilinus*, and several others. But among all those who have been under his Discipline, he who did him most Honour, and distinguished himself most was *Vandiek*.

Rubens had proposed to himself at first to follow the Manner, in *Painting*, of *Michel Angelo Carravagio*, but finding it too full of Work, he formed to himself a more expeditious one, and more agreeable to his Genius.

An excellent Painter of *Antwerp*, but lazy, and debauched, called *Janson*, complaining of his Fortune, and jealous of that of *Rubens*, challenged him, and proposed to him to do each a Picture in Concurrence, of which certain Connoisseurs should be Judges. *Rubens*, without accepting the Challenge, answered him that he yielded to him freely, that he was but to continue to do well, and that, for his Part, he would do the best he could, and the Publick would do them Justice.

Note, That *Rubens*'s Works are more than sufficient Proofs that that Painter had a superior Genius; and as he had cultivated it by a profound Erudition in all kind of Literature, by a very exact Research of all the Things which had any Report to his Profession, and by an assiduous Labour, his Inventions are ingenious, and accompanied with all the Circumstances which can fill a Subject in a handsome Manner: He has painted Subjects of all Sorts, and several Times the

same, but very differently. No Painter has treated so learnedly and so clearly allegorical Subjects as *Rubens* has done; and as the Allegory is a Kind of Language, and consequently must be authorized by Use, and understood of several, he has introduced into it only the Symbols which the Models and other Monuments of Antiquity have rendered familiar, at least among the Learned.

If that Painter knew how to invent ingeniously the Subjects he introduced into his Compositions, he had besides the Art of disposing them so advantageously, that not only each Object in particular pleased the Eye, but contributed besides to the Effect of the *tout ensemble*.—Though *Rubens* had spent seven Years in *Italy*, where he made a Collection of Medals, Statues, and engraved Stones; that he has examined, known, and praised the Beauty of the Antique, his first Education, and the Nature of his Country which he followed have made him fall, in spite of himself, into a Flemish Character, and have made him sometimes make a bad Choice, which is not very agreeable to the Regularity of the Design. If we blame, as it is just, that Weakness wherever it is found, as well as certain Articulations over-done, it is just besides that the Clear-sighted should know, that, far from having been ignorant of that Part of the Design, he has shewn in the general of his Works, that he had penetrated very far into it. There is seen in the City of *Ghent* a Picture of his Hand, representing the Fall of the Reprobates, where there are very near two hundred Figures designed of a good Taste, and of a great Correctness; which shews, that the Faults *Rubens* has committed against the Design proceed only from the Rapidity of his Productions.—We have at *Paris* a great Number of Pictures done by *Rubens*, and particularly in the Galleries of the Palace of *Luxembourg*, where we find, at least in the Divinities and principal Figures, enough to satisfy us in that Matter.—He has expressed his Subjects with much Energy and Neatness. His particular Expressions are just to the Subject, they all interest the Spectator, and several of them reach even the Sublime.—His Attitudes are simple and natural, without Coldness; contrasted, and animated without Exaggeration, and diversified with Prudence.—The Dresses of his Figures are of a good Taste, and his Draperies thrown with Art, they are diversified, and agreeable to the Sex, Age, and Dignity of the Persons; the Folds are large, well placed, and mark the Naked without Affectation.—His Landscips are made with the same Intelligence as his Figures; and when he wanted to represent Sites, naturally sterile and insipid, as are those of *Flanders*, he has rendered them entertaining by the Artifice of the Clair-obscur, and by the Accidents he has introduced in them: The Form of his Trees is very elegant, it follows that of his Country, and the Touches thereof are not so precious as those of *Titian*.—Its Architecture is heavy and partakes of the *Gothic* Taste; he has often took Licences, but they are judicious, advantageous, and imperceptible.—All that depends on the Colouring is marvellous in *Rubens*; he has carried the Science of the Clair-obscur further than any Painter, and has rendered the Necessity thereof sensible.—He has reduced into Precept, by his Example, the Means of pleasing the Eyes. He gathered ingeniously together his Objects in the Manner of a Bunch of Grapes, the Grains thereof when lighted make up together but one Mass of Light, and whereof those which are in the Shadow make but one Mass of Obscurity, because all those Grains making up but one single Object, are embraced by the Eyes without Distraction, and can be at the same Time distinguished without Confusion. It is that Assemblage of Objects and Light, which is called Groups; and how great soever was the Number of the Figures which entered into the Composition of his Picture, there were never more than three Groups seen in it: Lest the Sight should be dissipated by a Multiplicity of separate and sensible Objects. But he had always in that Artifice the Industry of hiding it, and none but those who are instructed in his Principles, can perceive it.—His Carnations are very fresh, each in its Character. His Taints

Teints just, and employ'd with a free Hand, without agitating them too much by the Mixture, lest that happening to be corrupted, they should lose too much of their Brightness, and of the Truth they shew in the first Day of the Work. *Rubens* observed much more than Maxim, that most of his Works being large, and consequently seen at a pretty remote Distance, he wanted to preserve in it the Character of the Objects, and the Freshness of the Carnations. — It is then in that View that not only he has managed the Virginity of his Teints, but has employ'd the most lively Colours to draw from it the Effects of his Intention, in which he has succeeded; and is the only one that knew how to join to that Brightness a great Character of Truth, and preserve, among so much Brightness, an Harmony, and a surprizing Strength; so that supreme Degree to which *Rubens* has raised his Colours, may be consider'd as one of the most estimable Talents of that Painter. — He was universal, and did equally well the History, Portraits, Landscips, and Animals, and all that could enter into the Composition of a Picture. — His Labour is light, his Pencil soft, and his Pictures finished without being loaded with Work. As he had several Disciples who executed his Designs, several Things have often been attributed to him which he has never done; but what *Rubens* has painted himself has a Character which leaves very little to be desired. The happy Facility in the Execution, and the marvellous Effect observed in it, does not proceed so much from his consummate Experience, as from the Certainty of his Principles.

ADAM ELSEIMER, born at *Frankfort*, in 1574, was Disciple of *Philip Uffenback*; where having strengthened himself in his Profession by Practice, and the Lessons of his Master, he went to *Rome*, where he passed the rest of his Life. He was very studious, and though he has painted in very small, in Oil, he has extremely finished every Thing, with a good Intelligence of Colouring and an ingenious Composition. The Count *Gaude* of *Utrecht* has engraved after him seven Pieces of a great Politeness and Strength; we see besides, several Prints engraven after his Works, in Part by himself, and in Part by *Magdelaine du Pas*, and others. He had a Disciple called *James Ernestus Thoman* of *Landau*, who has done Pictures so much like his, that Connoisseurs are often mistaken in them.

ABRAHAM BLOMART, born at *Gorcum* in 1567, formed to himself a Manner on Nature, and on the Motion of his Genius: He was easy, abundant, graceful, and universal; he understood very well the Clair-obscure, and did his Draperies with large Pleats, which had a good Effect, but his Taste of the Design retained still something of his own Country. We see a great Quantity of Prints done after him by very good Engravers. He died in 1647, aged 80. He had three Sons, of whom *Cornelius Blomart*, that excellent Engraver, was the youngest.

HENRY STENVIK, was Disciple of *John Uries*: He was inclined to paint, in small, Perspectives of the Inside of Churches, and has done in that Kind all that can be done. He died at *Frankfort* in 1603; he left a Son, who followed the same Kind of *Painting*, and worked a great deal in *England* for King *Charles I.* where he lived honourably.

ABRAHAM JANSON, of *Antwerp*, was born with a marvellous Genius for *Painting*, and did in his Youth Things which put him much above all the young Painters of his Time; but Love taking Possession of his Heart, made him sacrifice his Profession, to the ridiculous Attention he had to please a young Girl of *Antwerp*, whom he married at last, thinking of nothing afterwards but of spending his Fortune in Diversions and good Cheer. Some of *Janfon's* Works are seen in several of the Churches of *Antwerp*. There is among the rest a Descent from the Cross, done for the great Church of *Bosleduc*, which has been taken for one of *Rubens's* Performances, and which in fact is not inferior to the Works of that great Painter.

GERARD SEGRE of *Antwerp*, went to *Rome*, where having studied for some Time the Principles of his Art, he followed entirely the Manner of *Manfredi*; and after-

terwards enriched, as it were, on the Strength and Union of the Colours of that Painter, as may be seen in the Works he has done at *Antwerp*; but the Manner of *Rubens* and of *Vandyk* having gained an universal Approbation, *Segre* was obliged to change his to sell his Works, in which he succeeded very well, having a good and flexible Genius, and being besides very well founded in the Rules of his Art. He died at *Antwerp* in 1651.

MICHEL JANSON MIREVELT, born at *Delft* in 1568, was Disciple of *Antony* of *Montfort* of *Bocland*, and learned *Painting* with much Facility. Though he did several History Pieces with great Success, the Occasion engaged him by Degrees to determine himself to Portraits, which he did very well, and with Facility. The great Reputation he acquired in it procured him abundance of Work in that Kind, and at the same Time a handsome Fortune; for he had fixed the Price of each Portrait to 150 Florins. *William James Delft* has engraved a great Number of them, and of a great Beauty.

CORNELIUS SCHUT, of *Antwerp*, had brought along with him into the World a quick Imagination, and a great Talent for *Painting*, as we see by his Works, which he seasoned by poetical Ideas.

GERARD HONTORST, of *Utrecht*, born in 1592, was considered as one of the first Painters of his Time. He was Disciple of *Blomart*; and went afterwards to *Rome*, where, after his Studies of the Design, he exercised himself in painting Night-Pieces, with so much Application and Success, that no Body did ever represent them better. Being returned to *Utrecht* he did several History-Pieces.

Charles I. King of *England*, sent for *Hontorst*, and that Painter did several great Works for his *Britannick* Majesty. At his Return into *Holland* he painted in the Country Palaces of the Prince of *Orange* a great Quantity of very large poetical Subjects, both in Fresco and in Oil, especially in the Palace, called the House in the Wood, half a League distant from the *Hague*.

ANTONY VANDYK, born at *Antwerp* in 1599, had the most happy Pencil that had ever been seen yet, that of *Corregio* excepted, which alone can dispute it with him. *Vandyk* was Disciple of *Rubens*, whom he helped in his most considerable Works; he went to *Italy*, and was but a very short Time at *Rome*, but staid longer at *Venice*, where he quitted as it were, *Titian*, and his School, to strengthen his Manner. He gave Proofs thereof at *Genoa*, where he did several beautiful Portraits. At his Return into *Flanders* he did several History Pieces; which rendered his Name famous every where. But as he foresaw that he should be much employ'd in the Courts of Princes to do Portraits, and that Kind of *Painting* was more proper to procure him a handsome Fortune; he would likewise make himself known by that Talent Nature had favoured him with. In that View he did the Portraits of the most famous Painters of his Time, and worked them with a great deal of Application and Care. The Cardinal *Richelieu* engaged him to come to *France*, but not being satisfied with the Reception he met there, he passed into *England* where *Charles I.* wanted him, and where he was much caressed. The continual Occasions he had to paint the Royal Family, and the Lords of the Court, left him no Time to apply himself much to History Pieces. He did a great Quantity of Portraits, which he painted with a great deal of Attention at first, but afterwards with so much Precipitation, that he did them very slight of Works. Some of his Friends tasking him with it, he answered, that having worked a long while for his Reputation, it was Time he should work for his Kitchen. Thus he amassed a large Fortune, and having married a Lady of the first Rank, he lived in a very magnificent Manner. He died at *London* in 1641, aged 42, *Honeman* and *Remy* were his best Disciples.

Note, That there has been no Painter who has more minded the Lessons of his Master, than *Vandyk* did those of *Rubens*, but though that illustrious Disciple was born with a beautiful Genius, had a solid Judgment, had a quick Imagination and easy Conception, and has practised very soon the Principles of *Rubens*, he had not, notwithstanding, a Genius of so vast an Extent,

Extent as was that of *Rubens*; for though his Compositions are well filled, and conducted by the same Maxims, his Inventions are not so learned nor so ingenious. Though he was very little correct, and little founded in the Part of the Design, he has done, notwithstanding, in that Kind, Things worthy of Admiration, when he would observe Nature with the Delicacy of his Choice. — He has done Portraits of a sublime Kind, and disposed them in a Manner which gives them a surprising Liveliness, and an infinite Gracefulness. He has always dressed them according to the Mode of the Times; and has taken of that Mode all he thought could be advantageous to its *Painting*. Shewing thereby, that when a Painter joins a fine Genius to his Art, he conquers all Difficulties, and finds Means to spread Beauties on the most ungrateful Things.

Vandyke has designed the Heads and Hands in the last Perfection; and has given to these a Delicacy and beautiful Proportion of which he had contracted an Habit. He knew how to chuse Attitudes agreeable to the Persons he painted, and the most advantageous Motions of Faces. He observed all the Beauties thereof, preserved them in his Memory, and thus imitated, not only what he saw in his Model, but likewise what he thought possible, and capable to maintain a good Character thereof, without altering the Likeness or Resemblance; so that among the Truth of the Portraits of *Vandyke*, is seen an Art, which the Painters who preceded him, have seldom put in Use. It is so difficult to keep in that a very just Measure, that one must have the Eyes of *Vandyke* to see all that can be seen on that Matter, and not to exceed the Limits prescribed by Nature. I do not know, if even *Vandyke* himself, has not abated of that Artifice towards the latter End of his Life; but I know very well, that his last Portraits are far from being of the Goodness of those he painted at first.

That Painter had his Genius formed very soon; for his best Productions have been done in his Youth, and at the Time he wanted to establish his Reputation. This he did by the Portraits of the most learned Painters of his Friends, and by those he painted at *Genoa*, and in the first Years of his Residence in *England*. We see a great Number of his last Portraits, which are light of Works, weak of Colour, and which give into a leaden Colour. His Pencil, notwithstanding, is happy every where, light, soft, and contributes much to the Life, which *Vandyke* gave to all his *Paintings*; and if the Works of that Painter are not all in the last Degree of Perfection, they all bear, notwithstanding, a great Character of Wit, Greatness, Gracefulness, and Truth; so that we may very well say, that the *Titian* excepted, *Vandyke* has surpassed all those who have done Portraits; and that his History-Pieces can be ranked among those of the Painters of the first Class.

ADRIAN BAUR of *Oudenarde*, born in 1608, painted in small, and took Pleasure to represent what passed between the Peasants of his Nation. His Subjects were most commonly low; but there was in his Works so lively an Expression, and great Intelligence of Colours, that his Pictures were paid at the Weight of Gold. But as he loved Debauchery, and had no Care of his Person, nor of his Family, he was extremely poor, whereof he was the first to make a Jest; being very gay and merry; but his Debauchery did not permit him to shew long his good Humour; for he died at 30 Years of Age; and as he had not left behind him to defray the Expences of his Burial, he was buried at first in a common Church-Yard. But the Reputation of his Works increasing daily, the Curious and the Magistrates of *Antwerp*, would preserve his Memory by an honourable Sepulture. His Body was dug up and buried anew with a great Concourse of People in the Church of the *Carminites*. The magnificent Monument erected to him, is to this Day a Mark of the Veneration which the Citizens of *Antwerp* had always for Merit.

CORNELIUS POLEMBOURG, of *Utrecht*, born in 1586, was Disciple of *Blort*. He went to *Rome*, and designed sometimes after *Raphael*, he applied himself afterwards

to the Landskip, proposing *Adam Elscimer* for his Model. Lastly, after he had studied Nature, he formed to himself a particular Manner, which is true and agreeable, following in that his Genius, which inclined him to work always in small. He returned into his Country, where he worked with Application to make himself known by his Productions. The King of *England* having seen some of them, sent for him, and gave him a Pension. He returned to *Utrecht*, whence his Pictures, easily exported by Reason of their Smallness, spread soon his Fame in the *Low-Countries*; and at present his Works are known and esteemed throughout all *Europe*. He died in 1660, aged 74.

ROLAND SAVARY, a *Fleming*, applied himself, at first, to imitate after Nature, Animals of all Kinds; and became so learned therein, that the Emperor *Rodolphus* made him work sometimes, and sent him afterwards into *Friuli*, to study Landskips after the Truth, which he did with Care. His Designs are commonly done with the Pen, accompanied with Wash of different Colours, and approaching the Nature he designed. He made a Book of all his Studies, which he consulted as Occasion served; and that Book was left in the Hands of the Emperor. *Giles Sadeler*, and his Disciple, have engraved several of his Landskips. The most beautiful of all is that where *St. Jerom* is represented, engraved by *Isaac*. He died at *Utrecht* very old.

JOHN TORRENTIUS, of *Amsterdam*, painted commonly in small, and though he never went out of his Country, he did Things of a great Strength and Truth. He loved to paint obscene Nudities, and his Friends reprimanded him for it several Times; but instead of following their Advice, he had the Misfortune, to excuse his vicious Inclination, to fall into an horrible Heresy, which he published himself. He was called to Account for it by the Legislature, but refusing obstinately to answer the Depositions exhibited against him, he died in the Torments of the Torture, and his obscene Pictures were publickly burnt by the common Executioner, in 1640.

WILLIAM BAUR, of *Straßbourg*, was a Painter of a great Genius, but the Rapidity of his Imagination hindered him from rectifying the Taste of his Country by the Study of the Antiques, and of the fine natural; for while he stay'd at *Rome*, he only studied the Landskips and Architecture, which he has done of a grand Taste; as for the Naked he has very ill designed it. He painted only in small, at the Gum, on Vellum, and pretty slightly. His general Expressions, and his Compositions, are sometimes of a sublime Taste. He engraved with Aqua-fortis the Metamorphoses of *Ovid*, which are of his Invention, and make up a whole Volume: *Melchior Muffel* engraved after his Designs several Subjects of the sacred History, which make up another. One may judge by those two Books of the Extent of the Genius of *William Baur*. He died at *Vienna*, in 1640.

HENRY GAUD, Count Palatine, born at *Utrecht*, of an illustrious Family, took of himself to Designing with so much Affection, that no young Painter of his Time designed better than he did. He went to *Rome*, while *Adam Elscimer* was there, with whom he contracted a strick Friendship. *Henry*, at his Return to *Utrecht*, engraved after the *Paintings* of *Adam*, the seven Pieces, which are admired by the Curious for their singular Beauty.

DAVID TENIERS, the Elder, of *Antwerp*, was Disciple of *Rubens* in his Country, and of *Adam Elscimer* at *Rome*; so that at his Return into his own Country, and wanting to make a Mixture of *Rubens* and *Adam*, he applied himself to paint Pictures of very small Figures; which gained him a great Reputation. He died in 1649.

JAMES FOUQUIER, a *Fleming*, of a good Family, was one of the most famous and most learned Landskip-Painters that ever was. There is no other Difference between his Pictures, and those of the *Titian*, but in the Diversity of the Countries they represent; since they have both the same Principles, and their Colours are equally good, and well disposed. He painted sometimes for *Rubens*, where he learned the most essential Principles of his Art, then in *Germany*, for the Elector *Palatine*, and lastly in *France*, where he died.

PETER DE LAER, called *Bamboche* of *Harlem*, had a

marvellous Genius for *Painting*, though he has never cultivated it, but in *Painting* in small. He was universal, and very studious in all Things relating to his Profession. He stay'd a long while at *Rome*, where he gained the Love and Esteem of the best Painters. His Manner is very sweet and true. The Name of *Bambozo*, was given him by the *Italians* because of his extraordinary Figure; having very long Legs, short Body, and his Head sunk in his Shoulders. He was drowned in a Ditch at *Harlem*, aged 60.

JOHN BOTH, and his Brother HENRY of *Utrecht*, Disciples of *Blomoort*, both very studious and very great Lovers of their Profession. Being at *Rome*, Henry applied himself to paint Landskips, after the Manner of *Claudius* the *Lorrain*, and the other painted Figures and Animals, and followed the Manner of *Bamboche*. They agreed to work in the same Picture, one *Painting* the Landskips thereof, and the other the Figures, and Animals, so that, notwithstanding, one would have thought that the whole Work had been painted by the same Hand.

DANIEL SEGREY, a Jesuit, of *Antwerp*, applied himself to paint Flowers, and acquired a great Reputation in that Kind of *Painting*. The Disposition he gave them was commonly to serve for Border to some small Picture.

BALTHAZAR GERBIER, of *Antwerp*, born in 1592, painted at the Gum in small, and his Works pleased so much *Charles I.* King of *England*, that he invited him to his Court. The Duke of *Buckingham* having found a great Penetration in *Gerbier*, recommended him to the King, as a Person fit for Business, and accordingly the King made him a Knight, and sent him to *Bruxelles*, where he was a long Time Agent of the Affairs of his *Britannick* Majesty.

HERMAN SUANCFELD, called at *Rome* the *Hermit*, because he was always found alone, in the Ruins of the Neighbourhood of *Rome*, at *Tivoli*, *Frescati*, and other Places; has render'd himself very learned in painting Landskips, without neglecting the Study of Figures, which he designed of a good Taste.

OLIVER of *London* painted at the Gum all Sorts of Subjects, but he applied himself in a particular Manner to Portraits, and did a great Number of them, at the Courts of *James I.* and his Son *Charles I.* and no Body has done better in that Kind of *Painting*. He had a Disciple called *Couper*, who enter'd into the Service of *Christine* Queen of *Sweden*.

SIR PETER LELY, of *Westphalia*, but who worked no where else but in *England*, was an excellent Painter of Portraits, in the Manner of *Vandyke*; as well as the late *Sir Godfrey Kneller*.

CORNELIUS VAN HEEM, of *Antwerp*, has painted in a high Degree of Perfection, Fruits, Flowers, and other unanimated Things.

ABRAHAM DYPEMBECK, of *Bosleduck*, was one of the best Disciples of *Rubens*. And invented easily and ingeniously.

DAVID TENIERS, the Younger, painted most commonly in small. He designed well, and his Manner is firm, and his Pencil light. He was a *Protheus* for Copies, and has transformed himself into as many Pictures as he wanted to counterfeit; so that we are still every Day deceived by them. It was by his Care, that the Gallery of the Archduke *Leopold* was engraved, having then the Direction of the Originals.

RAMBRANT VAN REIN, was the Son of a Miller of the Village of *Rein*, situated on an Arm of the *Rhine*, which passes at *Leyden*; and Disciple of *Ledan*, a pretty good Painter of *Amsterdam*. But we must not search in his Works, either the Correctness of the Design, or the Taste of the Antiques. He said himself, that he had no other End but the Imitation of a living Nature; making that Nature to consist only in the created Things, such as they are seen. He had old Armours, old Instruments, old Head-Dresses, and a great Quantity of old worked Stuffs, which he called his Antiques. Which notwithstanding he was curious of beautiful Designs of *Italy*, of which he had a great Number, as well as of fine Prints, though he made no Use of them. But however, he has done a great Quantity of Portraits, of a surprising Strength, Sweetness, and Truth.

His Engraving with Aqua-fortis, partakes much of his Manner of *Painting*, for it is expressive and ingenious, particularly his Portraits, the Touches whereof express both the Flesh and Life. The Prints of his Hand are about 108 in Number. It appears that white Paper was not always of his Taste, for the Expressions; for he had several of his Proofs drawn on a half Teint's Paper, especially on *China* Paper, which is of a reddish Teint. He touched over several of his Prints forty or fifty Times; to change the Clair-obscure thereof, and make them produce a good Effect. When he was reproached with the Singularity of the Manner of employing his Colours, which render'd his Works very rough, he answer'd that he was a Painter, not a Dyer. He died at *Amsterdam* in 1668.

Note, That *Rambrant* was born with a fine Genius, and a solid Judgment, his Vein was fertile, his Thoughts fine and singular, his Compositions expressive, and the Motions of his Mind very quick; but because he had sucked with his Milk the Taste of his Country, that he had been educated in the continual Sight of a heavy Natural, and had known too late a more perfect Truth, than that he had always practised; his Productions followed his Habit, notwithstanding the good Seeds sowed in his Mind; therefore we must not expect to find in *Rombrant*, either the Taste of *Raphael*, or that of the Antique, or poetick Thoughts, or the Elegance of the Design. We'll find only all that the Natural of his Country, conceived by a quick Imagination, is capable to produce. He has, sometimes rais'd the Lowness thereof by a good Motion of his Genius; but as he had no Practice of a good Proportion, he fell easily again into the bad Taste to which he was used. Wherefore *Rambrant* has not painted many historical Subjects, though he has designed an Infinity of Thoughts, which have no less of attack Salt, than the Productions of the best Painters; whereof the great Number of his Designs is a convincing Proof; and though his Prints are not invented with the same Genius of the Designs I mention, we see notwithstanding in them a Clair-obscure, and Expressions of a very great Beauty.

It is true, that the Talent of *Rambrant* was not to make a good Choice of the Natural, but he had a marvellous Artifice for the Imitation of Objects present, as we may judge by the different Portraits he has done, some of which are preferable to those painted by the greatest Masters. — If his Contours are not very correct, the Strokes of his Design are full of Wit, and we see in the Portraits he has engraved, that each Stroke or Point, as in his *Painting*, each Touch of his Pencil, gives to the Parts of the Face, a Character of Life and Truth, which excite the Admiration of the Beholder. — He had a supreme Intelligence of the Clair-obscure, and his local Colours lend one another mutual Succours, and make themselves to be valued by the Comparison. His Carnations are no less true, no less fresh, no less researched in the Subjects he has represented than those of the *Titian*. Those two Painters were convinced, that there were Colours which destroyed one another by the Excess of the Mixture, and which therefore were to be but very little agitated by the Motion of the Pencil. They prepared by Colours, which agreed well together, a first Couch, which could approach the Natural as near as possible; they gave on that fresh Paste, by light Strokes, and Virgin Tints, the Strength and Freshness of Nature, and thus finished the Work they observed in their Model. The Difference between those two Painters on that Subject, is, that the *Titian* render'd his Researches more imperceptible, and melted them more, and they are easily distinguished in *Rambrant*, if they be seen near; but at a reasonable Distance they appear very well joined together, and very even, by the Justness of the Touches, and the Accord of the Colours. That Practice is singular to *Rambrant*, and is a convincing Proof, that the Capacity of that Painter is shelter'd against all Sorts of Accidents, that he was absolute Master of his Colours, and of disposing of them.

GIRARD DAU, of *Leyden*, was Disciple of *Rambrant*, and

and though his Manner of operating be very different from that of his Master, he was, notwithstanding, indebted to him for the Intelligence, and principal Rules of his Art with Regard to Colouring. He painted in small, in Oil, and his Figures, which commonly do not exceed a Foot in Height, are as much terminated as if they were as great as the Natural. He did nothing but after Truth, which he consider'd as a convex Mirrour. He has done a few Portraits of Lords and Ladies, because those Sorts of Persons have not commonly the Patience of sitting so long as that Painter required it. The Wife of a Resident of Denmark, who wanted her Portrait done by *Girard Dau*, set five Days successively for a Hand only. But we must confess, that his Works are terminated as Nature itself, without losing any Thing of the Freshness, Union, and Strength of the Colours, no more than of the Intelligence of the Clair-obscur.

His Pictures seldom exceeded a Foot, and their Price was sometimes 600, sometimes 800, and sometimes 1000 Livres. For to regulate his Price, he reckoned each Hour at 20 *d*. His Cabinet had a Sky-light, to have advantageous Shadows, and on a Canal, to avoid Dust. He had his Colours ground on a Piece of Cryстал. His Palet and Pencils were carefully kept in a Box; and before he began to work, he remained sometimes tranquile, while the Dust settled.

There are many Reflections to be made on that Manner of *Painting*; but I do not know, if it is as imitable, as it is marvellous; for the Fire required in *Painting*, does not agree very well with so much Circumspection. It seems, that the fine Intelligence of that Art, consists in doing, with little Work, that the Pictures should appear finished in their Distance: But *Girard Dau*, on the contrary, was persuaded, that a great Work being compatible with a fine Intelligence, one was obliged to do, all he discover'd on the Model, in a reasonable Distance.

What can be said to that is, that the Pictures of *Girard Dau*, being composed of few Figures, fatigueless the Imagination, and that he was born with a particular Talent for his Works.

FRANCIS MIRIS, of *Leyden*, Disciple of *Girard Dau*, has followed entirely the Manner of his Master, except that he had a better Taste of Design, a more pretty Way in his Compositions, and more Sweetness still in his Colours. Like him, he made Use of a convex Mirrour. As he died young, he has done but few Pictures. Among the rest, there is one of the Bigness of 15 Inches, where he represents a Mercer's Shop, the Merchant, and the Buyer; several Pieces of Stuffs appear open in it near one another, and the Diversity thereof is sensibly distinguished. The Figures and all that enter the Composition of that Picture, are marvellous. He sold that Piece for 2000 Livres. *Miris* lived without Care, without Rule, and without Economy. He died in the Flower of his Age, in 1613.

HANNEMAN of the *Hague*, was Disciple of *Vandyke*, and has always followed the Manner of his Master with Success. He has done a great Quantity of Portraits, which are dispersed throughout *Holland*, and those he has copied after *Vandyke*, pass often for Originals.

JAMES JORDANS of *Antwerp*, born in 1594, learn'd the Principles of his Art of *Adam Van Ort*, which did not hinder him from frequenting the other Painters of *Antwerp*, whose Works he examined; and studying, besides, Nature itself, he became thereby Author of his own Manner, and one of the best Painters of the *Low-Countries*.

It is said, that *Rubens*, of whom he had learn'd his best Principles, and who employ'd him, for fear he should surpass him in the Intelligence of the Colouring, made him work in Distemper large Patterns for Tapestries for the King of *Spain*, after his own Sketches; weakening thus by a contrary Habit that strong Manner wherewith *Jordans* represented so sensibly the Truth. He has done a great Quantity of Works for the City of *Antwerp*, and for all *Flanders*; and very considerable ones for the Kings of *Sweden* and *Denmark*. He was indefatigable, and repaired his Spirits by the Conversation of his Friends, whom he visited in the Evening, and by a gay Humour, Nature had endowed him with. He died in 1678, aged 84.

ERASMUS QUILLINUS, of *Antwerp*, in 1607, became under the Discipline of *Rubens*, a very good Painter.

He has painted in his Country, and in several neighbouring Places, several great Works for Churches and Palaces; and left after him a very great Esteem of his Merit, and a marvellous Reputation; though for his own Part, he never search'd any Thing else, but the Pleasure he found in *Painting*.

JOACHIM SANDRAT, born at *Francfort* the 12th of May 1606. He was Disciple of *Gerard Hontorst*, who carried him into *England*. Among the fine Things he saw there, Mention is made in his Life of twelve Emperors of the *Titian*, which have been engraved by G. *Sadeler*.

From *England*, *Sandrat* went to *Venice*, where he copied the finest Pictures of the *Titian* and of *Paolo Veronese*; from hence he passed to *Rome*, with the *Blond* an Engraver, his first Cousin, where he became soon a very great Painter; so that the King of *Spain* having desired twelve Pictures of the twelve best Painters then at *Rome*, they sent to his Catholick Majesty of *Guido*, of *Guerchin*, of *Josephin*, of *Massimi*, of *Gastilefchi*, of *Pietro* of *Cortone*, of the *Valentine*, of *Andrew Sacchi*, of *Landfranc*, of the *Dominican*, of *Poussin*, and of *Sandrat*. The Marquiss *Justiniani*, took him in his House, and gave him the Direction of the Engraving of the Statues of his Galleries.

Sandrat, after he had stay'd a long while at *Rome*, went to *Naples*, to *Sicily*, and to *Malta*; and returning to *Francfort*, passed through *Lombardy*. He settled at *Ausbourg*, where he undertook several Works, and among the rest, that of the twelve Months of the Year, in Great, which were engraved in *Holland*, with *Latin Verses*, which make the Description thereof.

From *Ausbourg* he went to *Nuremberg*, where he erected an Academy of *Painting*, and where he published several Volumes relating to his Profession. Of all his Books, the most considerable is that of the Life of the Painters, in which he has abridged *Savary*, and *Ridolti*, in what Regards the *Italian* Painters; *Charles Ver-Mander* for the *Flemish*.

The Life of *Sandrat* is written at the End of the Book above-mention'd, the Author whereof takes no Notice of the Day of the Death of that Painter; mentioning only a great Number of Pictures very large, and much loaded with Work; and of a Quantity of Portraits, all of *Sandrat's* Hand. To judge of his *Painting* by the Prints of the Book, published under his Name, his *Painting* was not extraordinary. What we can speak in Praise of him, is the great Love he had for the Perfection of his Art, and the laudable Design he had to prove serviceable to the young Painters of his Nation, by putting before their Eyes the beautiful Statues and magnificent Edifices of *Rome*.

HENRY VERSCURE, a *Dutch* Painter, born at *Gorcum*, in 1627, was put at eight Years of Age under the Discipline of a Painter of *Gorcum*, who did nothing but Portraits, and where *Henry* applied himself to the Design till he was thirteen Years old, when he quitted that Master to go to *Utrecht*, to study his Profession under *John Bot*, who was then a Painter of Reputation; where he stay'd six Years, and then set out for *Italy*, going first to *Rome*, where, in the first Years he applied himself to design Figures, and to frequent the Academies; but as his Genius inclined him to paint Animals, Chases, and Battles, he studied in a particular Manner, all that could be useful to it in that Talent. He designed the Fabricks which are not only in the Neighbourhood of *Rome*, but likewise in all the rest of *Italy*. That Exercise gave him a Taste for Architecture, in which he became very learned, and we see in his *Paintings* the Inclination he had for that Art, and the good Taste he had contracted in it. At last, after he had stay'd ten Years in *Italy*, he set out to return into his own Country thro' *Switzerland* and *France*; and while he stay'd at *Paris*, he met the Son of the Burgo-Master *Marsevin*, who was a going to *Italy*, and made him resolve, without much Difficulty to accompany him thither, where he stay'd three Years more, and then returned to *Gorcum*, in 1662.

It was then, his Talent for Battle-Pieces solicited him powerfully to apply himself to them. He abandon'd himself entirely to his Genius, and to exercise it with Success, he studied with Application all that passes in the Armies. He followed that of the State in 1672, where he examined in a particular Manner Horses of all Sorts,

and their different Use; he designed the different Encampments, what passes in Combats, Routs, and Retreats; what happens after a Victory in a Field of Battle among the Dead and Dying, together with the Horses, and Arms which are abandoned. His Genius was fine, and fertile, and though there was much Fire in his Thoughts and Labour, as he had much studied after Nature, he had formed to himself a particular Taste, which did not degenerate into what is called Manner, but which included a great Variety in the Objects. The Scenes of his Pictures are most commonly very beautiful, and the Figures he introduces into them are always full of Spirit. His best Works are at the *Hague*, at *Amsterdam*, and at *Utrecht*. At last he was drowned near *Dort*, the 26th of *April* 1690, aged 62.

GASPARD NETCHER, born at *Prague* in *Bohemia*, learn'd the first Rudiments of the Design from a Glazier, and went afterwards to *Deventer*, where he studied *Painting* under *Terburg*, a good Painter of that City, who had so particular a Talent to paint well Satins, that in all his Compositions he searched the Occasion of introducing that Stuff, and to dispose it in such a Manner as to receive the principal Light. *Netcher* has retained much of that Inclination, and if he has not followed it in all his Subjects, as his Master did, he has made use of it in several of his Pictures, but always with Prudence.

After he had acquired under his Master *Terburg* a great Practice of the Pencil, he returned to *Holland*, where he worked a long while for Merchants of Pictures, who taking Advantage of his easy Temper, bought his Works very cheap, and sold them very dear. That Hardship disgusted him, and made him take the Resolution to go to *Rome*; and therefore he embarked on board a Ship bound for *Bordeaux* in *France*, where he married the Kinswoman of a Merchant where he lodged. Thus a stronger Love than that he had for *Painting*, interrupted his Journey to *Italy*, and made him return to *Holland*. He stop'd at the *Hague*, where the good Success of his Works procured him an Establishment; and Experience convinced him, that the best Party he could take to maintain his Family was to apply himself entirely to paint Portraits. He acquired in that Kind of *Painting* so much Capacity and Reputation, that all the considerable Families in *Holland* wanted a Portrait of his Hand, and all the foreign Ministers would not leave *Holland* without carrying along with them a Portrait done by *Netcher*.

Charles II. King of *England* charmed with the Works of *Netcher*, did all he could to engage him to enter into his Service; but that Painter, who was rich enough to live happy, preferred the Tranquillity he enjoy'd to the tumultuous Life of a great Court. He died at the *Hague* in 1684, aged 48.

Note, That *Netcher* was one of the best Painters of the *Low-Countries*, at least of those who have only worked in small: His Design was pretty correct, but he retained always the bad Taste of his Country. He understood very well the Clair obscure; and among his local Colours, all very good, he had a particular Talent to do well Linen. His Manner of painting was very soft, his Touches apparent, though finished in an easy Manner. When he wanted to finish the Works, he passed a Varnish over it, which before it was dry, allowed him the Time to work at it two or three Days successively, procuring him the Means to handle as he pleased, his Colours, which being neither too hard nor too liquid, could mix easily with those he applied anew, without losing any Thing of their Brightness nor of their former Quality.

The FRENCH SCHOOL.

Note, That it is difficult to mark the Time when *Painting* began in *France*. For when *Francis I.* sent for Master *Roux*, and the Primatice from *Italy*, *France* had then Painters who were in a Condition to work under those two Masters, with a great many other *Italians* who passed then into *France*. Those *French* Painters were *Simon le Roy*, *Charles* and *Thomas Dorigny*, *Louis Francois*, and *John Lerambert*; *Charles Charmoy*, *John* and *William Rondelet*, *Germain Meunier*, *John du Breuil*, *William Hory*, *Eustache du Bois*, *Antony Pantofo*, *Michel Rochetel*, *John Samson*, *Girard*

Michel, Jannet, Corneille de Lion, du Montier, and *John Cousin*. Though among all those Painters some were more learned than the others. Their Works notwithstanding have not any Thing worthy the Attention of the Curious of this Age, unless we will except those of *Jannet*, *Montier* and *John Cousin*. Of these the three first have done a prodigious Quantity of Portraits, among which there are some very good ones.

JOHN COUSIN, of *Soucy* near *Senfe*, deserves a particular Notice having been pretty correct in the Design; the best of his Works and the most esteemed, is that of the universal Judgment, which is in the Vestry of the Minims of the Wood of *Vincennes*; that Picture shews the Fertility of the Genius of its Author, by the Quantity of Figures it is composed of; but it wants a little more Elegance in the Taste of the Design.

As *Cousin* was likewise a very good Sculptor, he did the Monument of the Admiral *Chabot*, which is at the Celestines of *Paris*, in the Chapel of *Orleans*.

DU BREUIL and BRUNEL, these two Painters had the Direction of the most considerable Works of *Painting* after the Death of the Primatice. The first painted at *Fontainebleau*, fourteen Pictures in Fresco, in one of the Rooms called *des Poeles*, and did with *Bunel* the little Gallery of the *Louvre*, which was burnt in 1660. They died under the Reign of *Henry IV.*

MARTIN FRIMINET of *Paris*, had his Father for Master, who was a bad Painter; but the Emulation, the other young Painters of his Time gave him, engaged him to go to *Italy*; he staid seven Years at *Rome*, and his principal Studies were after *Michel Angelo*; so that all he did since had much of the Manner of that great Painter. One may judge of it by the Chapel of *Fontainebleau* painted by him. He begun that Work under the Reign of *Henry IV.* who gave him sensible Marks of his Esteem, and continued it under *Louis XIII.* who honoured him with the Order of *St. Michel*; but before that Work was entirely finished he fell sick, and died in 1619, aged 52.

Note, That a great many Painters succeeded *Friminet*, but who, far from perfecting his Manner, left once more *Painting* fall into its former insipid Taste, which lasted till *Blanchard* and *Vouet* arrived from *Italy*. Those Painters were *Du Pérac*, *Jerom Baultery*, *Henry Lerambert*, *Pasquier Tetelin*, *John de Brie*, *Gabriel Hoanoit*, *Ambrose du Bois*, and *William du Mée*.

VARIN, born at *Amiens*, painted at *Paris* with a pretty good Success; and it is of his Hand we have the Altar-piece of the discalceate *Carmelites* near the Palace of *Luxembourg* at *Paris*.

JAMES BLANCHART, born at *Paris* in 1600, learnt the first Rudiments of his Art of his Uncle *Nicolas Ballery*; whence he went to *Italy*. He staid a Year and a half at *Rome*, and from thence passed to *Venice*, where he was so much charmed with the Colouring of *Titian*, and the *Venetian* School, that he applied himself entirely to that Study. From *Venice* he returned to *France*, where the Novelty, Beauty, and Strength of his Pencil attracted the Eyes of all *Paris*. And he became so much in Vogue, that all the Curious wanted a Piece from his Hand; and thus his Pictures on the Easel have been spread every where.

He painted two Galleries at *Paris*; the first in the House of the President *Perrault*, and the other where he represented the twelve Months of the Year belonging to M. *Bullion*, Super-intendant of the Finances. But of all his Works that which has more supported his Reputation, is the Picture he did for the Church of our Lady, for the first Day of *May*; it represents the Descent of the Holy Ghost, and that Church preserves it as the most beautiful of all the Pictures seen there. *Blanchart* died of a Fluxion on his Lungs, at thirty eight Years of Age.

Note, That it is easy to judge that of all the *French* Painters, none understood so well colouring as *Blanchart* did. We do not see that he has done many great Compositions; but what we see of him in the Galleries above mentioned, and his Picture which is at our Lady, shew well enough the Strength of his Genius, and

and that if he has not done great Compositions, it is because he was chiefly employ'd in Madona's, which deprived him of the Occasion of treating other Subjects of a greater Extent.

SIMON VOÛET, born at *Paris* in 1582, was Son and Disciple of *Laurence Voïet*, a very indifferent Painter; he became so learned in a very short Time by his Studies, that *M. de Saucy*, who was going Embassador to *Constantinople*, chose him for his Painter, at the Age of twenty. He painted there the Portrait of the Grand Seigneur; and though it was impossible for him to paint his sublime Highness, otherwise than of Memory, having seen him but once at the Audience that Prince gave the Embassador, he made him, notwithstanding, very the Embassador; and after he had painted some other Portraits at *Constantinople*, he departed for *Italy*; where he staid fourteen Years and was chosen Prince of the Academy of *St. Luke* at *Rome*; and *Louis XIII.* who, in consideration of his great Capacity had allowed him a Pension while he staid in *Italy*, called him back in 1627, to work in the royal Palaces, especially at *Luxembourg*.

The great Facility that Painter had to do Portraits with leaden Pencils, and at the Pastel, was admired by the King, who used to take Pleasure to see him work; and did learn to design of him; in which his Majesty made great Progresses in a very short Time.

The Reputation of *Voïet* increasing daily, procured him a great deal of Work; and he did a great Number of Pictures for Churches, and for private Persons.

He had followed at *Rome* the Manner of the *Caracci*, and of the *Valentin*; but finding himself overloaded with Works of all Kinds, he formed to himself a much more expeditious Manner by large Shadows and general Tints, in which he succeeded very well by reason of the great Lightness of his Pencil. One would be surprized at the prodigious Quantity of Works he has done, if it was not known that a great Number of pretty good Disciples he had instructed in his Manner, executed easily his Designs, though very little terminated.

France is indebted to him for having introduced a good Taste into it, together with *Blanchart* heretofore mentioned. The new Manner of *Voïet*, made him to be followed by the Painters of his Time, and procured him Disciples from all Parts; therefore all the Painters, that gave, afterwards, some publick Marks of their Capacity, had been Disciples of *Voïet*; as *le Brun*, *Perrier*, *P. Mignard*, *Chaperon*, *Person*, *le Sueur*, *Corneille*, *Dorigny*, *Tortebat*, *Belli*, *du Fresnoy*; and several others, whom he employ'd to do Ornaments, and Designs of Tapestries; as *Juste* of *Egmont*, *Vandrieffe*, *Scalberge*, *Fatd*, *Bellin*, *Van-Boucle*, *Bellange*, *Cotelle*, &c. *Dorigny*, his Son-in-law, as well as his Disciple, engrav'd with Aqua fortis the greatest Part of his Works. *Voïet* quite exhausted by the prodigious Quantity of his Productions, died in 1641, aged 59.

Note, That the Works of *Voïet* were agreeable, when compared with those which, till then, had been done in *France*; but they all fell into what we call Manner, as well for the Design, as for the Colouring: This last, particularly, being every where pretty bad: We see, in his Figures, no Expressions of the Passions of the Soul; and he was contented with giving his Heads a certain general Gracefulness, which signified nothing. The greatest Merit of his Works proceed from his Cielings, which gave his Disciples the Idea of making finer than all the *French* had done till then. — *Voïet* had this Advantage above all the other Painters, that there was never any whose Manner was so adhering in the Heart and Hand of his Disciples; but it can be said, that if that Manner has quickened the insipid Taste, which reigned in *France* before *Voïet* came from *Italy*, that Manner was so little natural, so wild, and so easy besides, and received with so much Avidity, that it has infected the Idea of all his Disciples so far as to make them take an Habit, which they had afterwards all the Difficulty imaginable to leave off.

NICOLAS POUSSIN, born at *Andely*, in *Normandy*, in 1594, learnt the first Principles of Painting of *Ferdinand* a Painter of Portraits, afterwards of *L'Allemand*;

and lastly, applied himself to the Study of the Pictures of the best Masters.

He worked, for some Time, in Distemper; and exercised himself in it with so much Facility, that the Chevalier *Marini*, who was then at *Paris*, and became acquainted with the Genius of *Poussin*, endeavoured to engage him to go along with him to *Rome*; but whether *Poussin* had then some Work that detained him at *Paris*, or was tired of some vain Tentatives he had already made on that Side, he was contented to promise the Chevalier that he would soon follow him. In fact, after he had done some Pictures at *Paris*, and among the rest that which is at *Our Lady*, representing the Death of the blessed Virgin, he departed for *Italy*, being then 30 Years old.

He found at *Rome* the Chevalier *Marini*, who received him with all the Demonstrations of a true and sincere Friendship, and who, in view of doing him Service, spoke very advantageously of him to Cardinal *Barbarini*. As the Chevalier of whom *Poussin* expected much Succour and Protection, died some Time after the Arrival of that Painter, and the Cardinal *Barberini* who wanted to know him, had had no Time for it, the *Poussin* found himself at *Rome* without Succours, and without Acquaintances, and reduced to very great Difficulties; he was forced to sell his Works, the only Resource he had left, for little or nothing; and the Necessity he was reduced to was the Cause that he remained a long while retired without frequenting any body, and entirely applied to Study very seriously the fine Things he saw, and which he designed carefully.

Notwithstanding the Resolution he had taken to copy the Paintings of the best Masters, he exercised himself very little in it. He thought it was enough to examine them well, and make his Reflections upon them, and the rest was a Time lost; but he was of a contrary Opinion with regard to the antique Figures, which he modelised with Care, and of which he had conceived so great an Idea, that he made it his principal Object, and applied himself entirely to it. He was persuaded that the Source of all the Beauties and of all the Graces proceeded from those excellent Works; and that the antient Sculptors had exhausted those of Nature, to render their Figures the Admiration of Posterity. The great Intimacy he had contracted with two famous Sculptors the *Algarde*, and *Francis Flamant*, with whom he lived, may have contributed towards strengthening his Inclination that Way. But let it be how it will, it is certain that he never departed from it, and that that Inclination increased always with his Years, as is easily seen by his Works.

It is said, that he copied in his Beginnings some Pictures of *Titian*, the Colours whereof, and the Touch of the Landships pleased him much, to accompany the good Taste of Design he had contracted on the Antique. In fact it is observed, that his first Pictures are painted of a better Taste of Colour than the others; but he made soon appear by the Sequel of his Works, and to consider them in general, that Colouring was, in his Opinion, but of very little Signification, for he thought he was enough Master of it, not to deprive his Pictures of the Perfection he wanted to give them.

It is true, that he had so well studied all the Perfections of the Antiques, the Elegance, grand Taste, Correctness, and Diversity of the Proportions, the Expressions, Order of the Draperies, the Dresses, Greatness, good Air, and Loftiness of the Heads; the Manners of acting, the Customs of the Times, and of the Places; and lastly, all the Beauties that can be seen in those Remains of the antique Sculpture, that one cannot enough admire the Exactness wherewith he has enriched his Pictures. He could have, like *Michel Angelo*, surprized the Judgment of the Publick. This had done a Statue of *Cupid*, and after he had broke an Arm, which he kept, buried the rest of the Figure in a Place which he knew was to be digged; and that Work having been found, all the World took it for an Antique: But *Michel Angelo* having presented the Arm to its Trunk, convinced of Prevention all those he had deceived. Likewise, if *Poussin* had painted in Fresco on a Piece of Wall, and had kept some Part thereof, he had easily made believe that his Picture was the Work of some

some famous Painter of the Antiquity ; so much it was conform to those which have been thus discovered, and are real Antiques.

He fed that Love he had for the antique Sculptures, by going often to examine them in the Vineyards which are in the Neighbourhood of *Rome*, where he retired alone to make his Reflections. In such Retreats he considered likewise the extraordinary Effects of Nature with regard to the Landskips, and designed Terrasses, Distances, Trees, and all that had any Report to his Taste which was excellent.

Besides the exact Study *Poussin* has made after the Antique, he has consulted carefully *Raphael* and the *Dominican*, as those he thought had invented best, designed more correctly, and more lively expressed the Passions of the Soul ; three Things which *Poussin* has always considered as the most essential to *Painting*.

Lastly that great Man neglected nothing of all he thought could render him perfect in those Parts, no more than for the Expression of his Subjects in general, which he has enriched with all that could gain the Attention of the Learned.—We see no great Work of him, and the Reason is, that he had no Call for them ; therefore we must attribute to a pure Hazard his having applied himself entirely to do Pictures on the Easel, of a Bigness proper to be placed in the Cabinets, and such as the Curious wanted them.

Louis XIII. and *M. de Noyers* Minister of State, and Superintendant of the Buildings, wrote to him at *Rome*, to oblige him to come to *France* ; he determin'd himself to it with much Reluctancy. He had a Pension assigned him, and an Apartment ready furnished in the Palace of the *Tuilleries* at *Paris*. *Poussin* did for the Chapel of the Castle of *St. Germain* the Picture of the Last Supper, and that which is at *Paris* in the Novitiate of the *Jesuits* : He began in the Gallery of the *Louvre* the Labours of *Hercules*, at the Time when the Brigue of *Voüet's* School, vexed him much by their Medifances, and speaking ill of the Works above-mentioned ; that joined to the tumultuous Life of *Paris*, which he hated, made him take the Resolution to return to *Rome*, under Pretence of settling his Affairs, and to fetch his Wife. But being arrived there, whether he found himself in that City as in his Center, or the Death of Cardinal *Richelieu*, and that of the King, which happened then, determined him, he never after returned into *France*.

He continued then to do his Pictures on the Easel ; for they have all been done at *Rome*, to be sent to *Paris* ; whence the *French* have even exported all those which had been left in *Italy*, and which could be purchased for Money ; having no less Value for those excellent Works, than for those of *Raphael*. *Felibien*, who has wrote very carefully the Life of this Painter, mentions all his Pictures ; and gives the Description of those which are most valued.

Poussin, after he had furnished a happy Career, died half paralitick at the Age of 71. His Fortune did not exceed 60,000 Livres, which is a little above 3000*l.* Sterling ; but he reckon'd for much his Peace, and his Abode at *Rome*, where he lived without Ambition.

He never bargained for the Payment of his Pictures, but used to write on the Back the Price he wanted, which was sent to him accordingly.

Poussin made no Disciples ; most Painters value him without imitating him, either because they find his Manner inaccessible ; or because being once entered into it, they cannot very well maintain the Character thereof.

Note, That *Poussin* was born with a fine and grand Genius for *Painting*. The Love he had for the antique Figures, made him study them with so much Care, that he knew all the Beauties and Differences thereof. He searched their Source in the Study of Anatomy, and acquired, at last, in that Taste, a consummate Habit of the Design. But even in that Part, instead of turning his Eyes on the Side of Nature, as on the Origin of the Beauties he was enamour'd with, he consider'd that Mistress of Arts much beneath the Sculpture, to which he had subjected it ; so that in most of his Pictures, the Naked of his Figures partakes much of a painted Stone, and carries along with it rather the Hardness of Marble, than the De-

licacy of a Flesh full of Blood and Life.—His Inventions in the Histories and Fables he has treated, are ingenious, as well as in his Allegories. He has well chosen his Subjects, and has treated them with all their Conveniencies, particularly the heroical ; he has introduced into them all that can render them agreeable and instructive, and has expressed them according to their true Character, by joining the Passions of the Soul in particular, to the Expression of the Subject in general.—His Landskips are marvellous by the Sites ; the Novelty of the Objects that compose them, the Truth of the Terraces, the Variety of the Trees, the Lightness of their Touches ; and lastly, by the Singularity of the Subjects he had introduced into them ; so that he had render'd them perfect, if he had a little more strengthen'd them with the real Colours, and the Artifice of the Clair-obscur.—When Occasion offer'd, he adorned his Pictures with Architecture ; which he did of an excellent Taste, and reduced it regularly into Perspective, which he knew perfectly.—He has not been always happy in the Disposition of his Figures ; on the contrary, he may be reproached with having distributed them often, in most of his Compositions, too much in Bass-Relievo's, and on the same Line, and with having not enough diversified and contrasted his Attitudes.—His Draperies are commonly of the same Stuff every where ; and the Pleats, which are in great Number, take off a precious Simplicity, which had given much Greatness to his Works.—However great was his Genius, it could not suffice to all the Parts of *Painting* ; for that Love he had for the Antique fix'd so much his Mind, that it hinder'd him from considering well his Art on all Sides, I mean that he neglected the Colouring ; therefore to consider his Work in general, one may easily perceive that he knew nothing of that Part, either in the local Colours, or in the Clair-obscur : Whence it happens, that the greatest Part of his Pictures give into the grey, and appear without Strength, and without Effect ; except notwithstanding the Works of his first Manner, and some of the second. But if one fathoms the Things, he'll find that what was good on the Side of the Colour, proceeded rather from a Reminiscence of the Pictures of the *Titian*, than from the Intelligence of the Principles of that *Venetian* Painter. Lastly, it appears that *Poussin* accounted Colouring but for very little, and we see in his Life written by *Bellori*, and *Felibien*, a sincere Confession that he was not Master of it ; which shews evidently that he never had the Theory thereof. In fact his Colours, such as they are seen employ'd, are but general Tints, and not the Imitation of those of the natural, which he saw but seldom. I speak of his Figures, and not of his Landskips, where it seems he has taken more Care to consult Nature ; and the Reason is, that not having found the Landskip in the antique Marble, he has been obliged to search it in the natural.—For the Clair-obscur he has never had the Intelligence thereof, and if we find it sometimes in his Pictures, it is a pure Effect of Chance, since if he had known that Artifice as one of the most essential to *Painting*, as well to rest the Sight, as to give more Strength and Truth to the whole Composition of the Picture, he had always practised it, and had searched the Means to group advantageously his Objects, and his Lights, instead of their being dispersed in such a Manner, that the Eye is often at a Loss where to fix itself ; but its principal Attention was to please the Eyes of the Mind, though it be very certain, that all that's instructive in *Painting* ought not to be communicated to the Mind otherwise than by the Satisfaction of the Eye, viz. by a perfect Imitation of the Natural ; which is the essential End of *Painting*.—The little Care *Poussin* took to imitate Nature, which is the Source of Variety, has made him fall often into very sensible Repetitions of Airs of the Head, and of Expressions.—His Genius inclined him towards a noble, male, and severe Character, rather than graceful ; and it is particularly in the Works of that Painter we see, that Grace is not always where Beauty is found.—His Manner is new and singular, he is the Author thereof and

and we are obliged to confess, that in the Parts he possessed all is still great and heroical; and that to take all together, *Poussin* is not only the best Painter of his Nation, but must also be put upon the Level with the best *Italian* Painters; wherefore he is called the *Raphael of France*.

FRANCIS PERRIER, learn'd the first Rudiments of his Art at *Rome*, where he acquired in the Design an easy and agreeable Practice, and a good Taste.

He became acquainted with *Lanfranc*, whose Manner he endeavour'd to follow. Animated by the Quickness wherewith he handled his Colours, he set out on his Return to *Paris*, and being arrived at *Lions*, he stay'd there to paint the Cloister of the *Carthusians*; at last, being arrived at *Paris*, and having worked sometime for *Voüet*, who was then Master of all the considerable Works, he went a second Time to *Rome*, where he stay'd ten Years. He return'd to *Paris* in 1645; it was at that Time he painted the Gallery of the *Hotel of La Vrilliere*, and did several Pictures on the *Easel*. He died Professor of the Academy.

He engraved with *Aqua-fortis*, several Things full of Wit. And among the rest, the finest *Bass-Relievo's* of *Rome*, a hundred of the most celebrated Antiques, and several Things after *Raphael*.

JAMES STELLA, born in 1596, was Son of *Francis Stella*, a *Fleming* born, who at his Return from *Italy* settled at *Lions*, where *James* was born; who was but nine Years of Age when his Father died; and after he had exercis'd himself with Application in *Painting*, and render'd himself capable to profit of the fine Things which are seen in *Italy*, he went thither at the Age of twenty. His Passage through *Florence* procured him the Occasion to make himself known of the Grand Duke, who wanting to celebrate the Nuptials of his Son in a magnificent Manner, gave Means to *Stella* to exercise his Genius.

That Prince having soon discover'd the Capacity of *Stella*, gave him an Apartment, and a Pension like that he allowed to *Calot*, who was then at *Florence*. After *Stella* had stay'd seven Years in that City, and done several Works of *Painting*, Drawings and Engraving, he proceeded to *Rome*, where he spent eleven Years in making serious Studies on the antique Sculptures, and the *Paintings* of *Raphael*; and after he had acquired an Habit of the good Taste, done a great Quantity of Pictures, which have been engraven, and acquired a great Reputation at *Rome*, he formed the Resolution to return to *France*, with the Design, notwithstanding, to pass into the King of *Spain's* Service, who had earnestly solicited him to it.

He passed through *Milan*, where he refused the Direction of the Academy of *Painting*, which the Cardinal *Albornos* offer'd him. Being arrived at *Paris*, he thought of nothing but to prepare himself for his Journey to *Spain*; but Cardinal *Richelieu* being informed of it, stopped him, by the Hope he gave him, of a more glorious and more advantageous Establishment. In fine, he presented him to the King, who at first gave him a Pension of 1000 Livres, and an Apartment in the Galleries of the *Louvre*.

Stella had no sooner given Proofs of his Capacity, but the King made him Knight of the Order of *St. Michel*; and after he had received that Honour, he painted for the King a great Number of large Pictures, most of which were sent to *Madrid*; he worked likewise for several Churches, and for private Persons.

As he was very laborious, and the Winter Days are very short; he employ'd the Evenings in Designing some Subjects of the sacred History, rural, and Children's Games, which have all a Sequel of a great Number of Sheets, and have all been engraven. — *Stella* died in 1647, aged 61.

Note, That *Stella* had a fine Genius, was easy in his Productions, and proper to treat all Sorts of Subjects: But inclined to Mirth rather than to the grave and terrible; noble in his Inventions, moderate in his Expressions, easy and natural in his Attitudes, a little cold in his Dispositions, but agreeable every where.

His long Stay in *Italy*, gave him a good Taste of the Design; his Avidity to learn, render'd him correct in his Contours; and his Assiduity to Labour acquir'd

him a happy Facility. His Colouring was a little Crude, his local Colours little characterised, and his Carnations of Practice, and a little alter'd of Vermilion. But as his Work degenerated into Manner, it is easy to judge, that he seldom consulted Nature; but considering all together, *Stella* was a Painter who had a great deal of Merit, and wanted but to study a little the *Venetian* Manners, to render his more estimable.

LAURENCE DE LA HIRE, was in his Time, in great Reputation, and was the only one of all the Painters his Compatriots, who did not follow the Manner of *Voüet*. His was not of a better Taste, but was more studied, more finished, and more natural, but always insipid. His Landskips are more valued than his Figures, he finished them very much, and painted them neatly. He was so much inclined to the æthereal Perspective, that he confounded always his Distances, in Exhalations, according to the Method he had learn'd of *Desargues*. He followed the same Method in his Figures, for except those which were on the first Lines, all the other were lost in a Fog, on Proportion to their Distance. His Son left *Painting* to follow the Rapidity of his Genius, which inclined him to the Mathematicks; in which he became one of the most learned Men of the Age.

MICHAEL DORIGNY, born at *St. Quintin* in *Picardy*, *Voüet's* Son-in-Law and Disciple, followed very near the Manner of his Father-in-Law, the greatest Part of whose Works he has engraved with *Aqua-fortis*, giving them the true Character of their Author. He died Professor of the Academy in 1665, aged 48.

CHARLES ALPHONSE DU FRESNOY, born at *Paris*, in 1611, learned the first Rudiments of his Art, of *Perrier* and *Voüet*. He departed for *Italy*, in 1634; and *Mignard* going to meet him there, in 1636, they contracted together a sincere and strict Friendship, which lasted to their Death.

As the Genius of *Du Fresnoy*, was not to be satisfied with an indifferent Knowledge, he studied with Application *Raphael*, and the Antiques, and designed, in the Evenings at the Academies, with an extraordinary Avidity; and on Proportion he penetrated his Art, he made Remarks upon it, which he wrote in *Latin* Verses. A Light gave him another, and his Mind having been filled by Degrees with all that was necessary for his Profession, he composed a Poem of it.

He was much enamour'd with the Works of the *Titian*, to whom he gave the Preference above all others, because, said he, the *Titian* was the greatest Imitator of Nature; he copied at *Rome* all the finest Pieces he could find of that Painter, with an incredible Care.

He understood very well the Allegories, and the Poets; and the Time he gave to Reading, and to speak of *Painting* to the Men of Letters, he found disposed to hear him, left him but very little of it to work. It appear'd, besides, that he painted but with Difficulty, whether his profound Theory stopped his Hand, or that having learned of no Body to handle the Pencil, he had contracted a very tedious Manner; for his Works are in a very small Number.

As he had studied the Elements of *Euclid*, and had an excellent Taste for Architecture, he begun by *Painting* the Remains of Architecture, which are in the Neighbourhood of *Rome*; which he used to sell for his Subsistence, and gave them almost for nothing. All his Works are reduced to 50 History-Pieces, and some Landskips; without reckoning all the Copies he did after the *Titian*. *Du Fresnoy* died in 1665, aged 54.

Note, That though *Du Fresnoy* had a very fine Imagination, it was not very quick, and the Fire it was filled with was but very moderate. This is so very true, that he was never pleased with his first Thoughts; but digested them in his Mind, with all the Application imaginable. He made Use to embellish them with the Conveniencies he thought necessary, and with the Lights drawn from his Erudition.

It was according to the Principles he had established in his Poem, that he endeavoured to execute his Thoughts. He was very tedious in his Operations, and he wanted that great Vivacity which some Authors have attributed to him, to give more Life to his Pencil, and to put his Ideas in a finer Light; which,

not-

notwithstanding, he arrived at his End by the Theory; and we have Room to be surpris'd, that that same Theory, which should have convinced him of the Goodness of his Work, has not render'd his Hand bolder. What can be said to that, is, that a great Speculation wants a great Practice, and that *Du Fresnoy* had none but that he had acquir'd of himself, by the few Pictures he had done.

It is easily seen by his Works, that he searched the *Caravaggio* in the Taste of the Design, and the *Titian* in Colouring. For we have had no *French* Painter, that has approached so near the *Titian* as *Du Fresnoy* has done; as may be seen by what he has done at *Rinci*, for *M. Bodin*, then Intendant of the Finances, that Piece being esteemed by Connoisseurs the finest of all his Works.

NICOLAS MIGNARD, born at *Troyes* in *Champagne*, learn'd the first Principles of his Art of the best Painter, who was then at *Troyes*; and to strengthen himself in his Profession, went to study at *Fontainebleau*, after the antique Figures which are there, and after the *Paintings* of *Primitice*. But seeing that the Source of the Beauties he studied was in *Italy*, he departed for that Country. The Occasion of some Works stopped him sometime at *Lions*; but much more at *Avignon*, where he fell in Love with a Girl, whom he married at his Return from *Italy* (whence he was called *Mignard of Avignon*) after he had stay'd two Years at *Avignon*, with his Father-in-Law, the King called him to his Court.

Mignard being arrived at *Paris*, he was employ'd by the Court, and by private Persons in divers Works, where he gave Proofs of his Capacity. He did a great Quantity of Portraits; but his Talent was rather for History-Pieces. He invented ingeniously, and took Pleasure in treating poetical Subjects. The Fire of his Imagination was, notwithstanding, very moderate; but he made a Compensation for it, by a great Exactness, and a great Neatness in his Work. *Mignard* died in 1668, being then Rector of the Academy, who assisted in Ceremony at his Funeral, which was celebrated in the Church of the *Millans* at *Paris*, where he is buried.

CLAUDIUS VIGNON, born at *Tours*, followed at first the Manner of *Michel Angelo*, *Caravaggio*, and did in that Taste Pictures of a great Strength. His Quickness in working, procured him a great deal of Occupation, and to dispatch Business, he render'd his Manner still more expeditive, but much less strong than it used to be. He produced easily, and his Manner of employing his Tints, was to place them without the least Union, and to paint by adding always Colours, and not by mixing them together by the Motion of the Pencil. Therefore his Manner, which is but a pure manual Practice, is easily known. As he seldom consulted Nature, and the Antiques, and his Inventions and Expressions have nothing particular, nor extraordinary, his Pictures are not admired by the Curious. He died in 1670.

SEBASTIAN BOURDON, born at *Montpellier*, had a fiery Genius, which would not allow him to reflect much, nor to apply himself sufficiently to the most essential Parts of his Art. The Studies he made in *Italy* were even interrupted by a Quarrel, which obliged him to quit the Country. Which, notwithstanding, he had a very easy Genius, which made him produce, in his first Works, pretty good Things, enough to give Hopes of an extraordinary Capacity; and if he has not answer'd the Expectations which had been conceived of him, he has at least maintained his Reputation by his extraordinary Compositions, and lively Expressions. But as his Genius was not guided by a very great Solidity of Judgment, he evaporated himself often into extravagant Imaginations; and which, after they had pleased the Spectators by their Bizarreness, fell at last into the Wild, when examined nearer. It is not so of his Landscips, which he has done very well. There are several of them, which are very beautiful Effects of his Imagination; and which are render'd more agreeable still by the Bizzarery found in them: Because he has introduced into them certain extraordinary Effects, which he has studied after the Natural, and has executed with a quick and easy Hand. It is true that the Sites which are not very common, are not, likewise, very regular, and do not agree often in

their Plan. He finished very little his Works, and even those which are more finished, are not always the best.

He laid once a Wager against one of his Friends, that he would paint in one Day twelve Heads after the Natural, and as big as the Natural, and did it. Those Heads are not the worst he has painted. He made use often of the Impression of the Cloth, when he had Hair to do, not in leaving the Impression bare, but in uncovering it with the Tail of his Pencil. The most esteemed of all his Pictures is the Martyrdom of *St. Peter*, which he did for the *May* of the Church of *Our Lady*, which is preserved there as one of the best they have. He died in 1662, aged about 60 Years.

SIMON FRANÇOIS, born at *Tours*, had no other Master in *Painting*, than the good Pictures he copied. He did at first a few Portraits, and *M. de Bethune* his Protector, being named Ambassador to the Court of *Rome*, carried *Simon* along with him, and engaged the King to give him a Pension. He stay'd in *Italy* till the Year 1638, and at his Return, passing thro' *Bologna*, he contracted a Friendship with *Guido* who did his Portrait.

At his Arrival in *France*, he had the good Fortune to be the first Painter who had the Honour to do the Portrait of the Dauphin, of whom the Queen had been lately deliver'd. That first Work succeeded him so well, that he had Room to hope, that the Court, who seemed satisfied with it, and promised him their Protection, would procure him a great deal of Work. But some Disgrace, which he had not deserved, happening, made him quit the Court, to lead a retired Life, and more conformable to his Design. He died in 1670.

PHILIP CHAMPAIGNE, born at *Bruxelles* in 1602, had an extraordinary Inclination for *Painting*. He changed often his Masters, who were all but very indifferent Painters, *Fouquiere* excepted, who taught him the Landskip. For the other Kinds of *Painting*, he is only indebted to his Application, and the Desire he had to advance himself.

At the Age of nineteen, he formed the Design to go to *Italy*, reckoning, at the same Time, to pass through *France*, and to stay there as long as the Occasion would serve. At his Arrival at *Paris*, he lodged with *L'Alleman*, a very bad Painter, but very much employ'd then. He left him soon, and went to lodge in the College of *Laon*, where the *Poussin* was at that Time, where they contracted a Kind of Friendship, and was the Occasion, that a Painter, called *Du Chesne*, who, though very ignorant, had undertook the *Paintings* of the Palace of *Luxembourg*, employ'd them both in that Palace; *Poussin* for some little Works in the Cielings, and *Champagne* to do some Pictures in the Queen's Apartments. Her Majesty appear'd so well pleased with it, that it excited the Jealousy of *Du Chesne*, whence *Champagne* who loved Peace, took Occasion to return to *Bruxelles*, to see his Brother, intending to go from thence through *Germany* into *Italy*. But he was scarce arrived at *Bruxelles*, but the Abbot of *St. Ambrose*, who was Super Intendant of the Buildings, informed him of *Du Chesne's* Death, and made him return into *France*. At his Arrival he took Possession of the Direction of the Queen's Pictures, who gave him a Lodging in the *Luxembourg*, and a Pension of 1200 Livres. As he loved his Art, and was very laborious, he has done at *Paris*, and in the Kingdom, an Infinity of Works. We see several of his *Paintings* in the two Convents of the *Carmelite* Nuns, of the *Faubourg*, *St. Jacques*, and in the Street *Chapon*; at the Calvary of the *Faubourg*, *St. Germain*; at the Palace Royal, in the Chapter-House of *N. Dame* of *Paris*, and in several other Churches; without reckoning an Infinity of Portraits he has done of a great Likeness.

Champagne was so disinterested, that Cardinal *Richelieu* could never persuade him to quit the Service of the Queen, though he promised him to make his Fortune, and that of his Family. The first *Valet de Chambre* of the Cardinal, who made him that Proposal, added, that he had but to wish, and his Eminence would refuse him nothing. To which *Champagne* answer'd, that if the Cardinal could render him a better Painter than he was, it was the only Thing he could wish; but as such a Thing was impossible, he desired nothing of his Eminence, but the Honour of his Benevolency. But though he refused to give himself entirely to the Cardinal,

dinal, he would, notwithstanding, work for him; he did, among other Things, several Times, his Portrait, which is one of the best he painted in all his Life.

He had been a long while in great Reputation, when *Le Brun* arrived from *Italy*, who by his Capacity, and a powerful Protection, took the Helm of *Painting*, and was made soon after, first Painter to the King; without *Champagne* appearing the least jealous of it. He died in 1674, aged 72, esteemed by all those who knew him, as well for his *Painting*, as for his Conduct.

Note, That the strong Inclination *Champagne* had from his Infancy for *Painting*, was not accompanied with the least Elevation; for though he has done a great Quantity of Compositions, and invented easily, his Genius was cold, and his Taste savoured much of his Country. — He notwithstanding applied himself always to the Natural, and to imitate faithfully enough his Models; but he knew not how to dispose them, to give them Life, and Motion. He has not known what was to be retrenched from the true, to render it soft, light, and of a good Taste; nor how to add that little which makes it appear animated. It seems to me, therefore, that all his Knowledge was in his Model, of which he was a Slave, far from making it obey his Genius, or the Rules of his Art. I do not even see, that he has penetrated the good Principles of *Painting*, or that (the Design excepted, where he has shewn enough Regularity with a very little Taste) he has produced in his Pictures any Thing interesting. I must confess, notwithstanding, that we see several very good Things of him, for the local Colours; several good Heads well imitated and strong of Colours; but most of them are not entirely free of the Immobility and Indolence, which is even ordinary to living Models. — *Champagne* did the Landskip in a good Method, he understood very well the Perspective, he finished extremely all his Works, and was a long Time Rector of the Academy.

NICOLAS LOIR of *Paris*, wanted neither Genius to invent, nor Fire to execute. Though there was nothing in that above a common Painter. We find in it neither Sublimity of Thoughts, nor a particular Character, which had any Elevation. He had a good Taste of Design, Neatness, and Facility in all he did; but without taking Time to digest his Thoughts, he had scarce produced them, but he executed them, even often while he was speaking with some Body, by Means of the great Habit he had acquired, and the happy Memory of what he had seen in *Italy*. He fell short of nothing relating to his Profession, and did equally well Figures, Landskips, the Architecture, and Ornaments. We see in *Paris*, a great Quantity of his Works, publick and particular; several Galleries and Apartments, and among the rest for the King in the Palace of the *Tuilleries*. *Loir* died in 1679, aged 55; being then Professor of the Academy.

CHARLES LE BRUN of *Paris*, brought along with him into the World all the necessary Dispositions to form a great Painter; he employ'd his Talent, as soon as he could make Use of his Reason. He cultivated it by continual Studies, and render'd it valuable by Fortune, which favour'd his Merit, and never forsook him. He was the Son of an indifferent Sculptor who lived in the Place *Maubert*. That Sculptor being employ'd to work in the Garden of the *Hotel Sequier*, used to carry his Son along with him, and make him copy some Designs near him. The Chancellor *Sequier* walking one Day in that Garden, saw that young Man, who designed with so much Facility and Application for his Age, that he consider'd it immediately as the Effect of a Genius above the common. Sensible of his good Dispositions, he oblig'd him to bring him from Time to Time some of his Designs, and was pleas'd afterwards to take Care of his Education, and to help him with some Succours of Money to encourage him.

This young Man, animated with the Rewards, made such surprizing Progresses, that the Chancellor recommended him to *Voüet*, who was painting then the Library of the *Hotel Sequier*, and who was considered by all the French Painters, as another *Raphael*.

Le Brun did at the Age of fifteen, two Pieces, which surpris'd the Painters of those Times: The first was the Portrait of his Grandfather, and the other represented *Hercules* knocking down the Horses of *Diomedes*.

Sometime afterwards, the Chancellor *Sequier* found by the Progresses *Le Brun* had made, and the great Desire that young Painter had to learn, that it was Time to send him to *Italy*; which he did in 1639, he kept him there by a large Pension, for the Space of three Years, during which *Le Brun* cultivated his Genius by all the Knowledge which has carried him to the Degree of Perfection, he has rais'd himself. The young Painters who return from *Rome*, pass commonly through *Venice*, to take there at least some Tincture of the good Colouring, but *Le Brun* had not that Curiosity.

The first Picture he did at his Return from *Italy*, was the Brafs-Serpent, which is in the Convent of the Religious of *Picpus*, and afterwards some others for the Chancellor his Protector.

He felt very well what he was worth, in Comparison to the Painters of his Time, and the Desire he had to make himself known, prompted him to solicit earnestly the Works which were to be expos'd in publick. In that View he did for the Church of *N. Dame*, two Years successively, the Picture for the first of *May*. He painted the first Year the Martyrdom of St. *Peter*; and the second that of St. *Stephen*; the *Sueur* was then the only Concurrent that could dispute with him; but whether *Le Brun* was found more learned, or more in the Fashion, or whether the Number of his Friends were greater, he always supplanted his Competitor in the Occasions of signalizing himself.

The Gallery of M. *Lambert* in the Isle of *Notre Dame*, and the Seminary of S. *Sulpice*, established so well his Reputation, that the famous M. *Fouquet*, then Super-Intendant of the Finances, would have him for the Works of *Painting*, which were to embellish his fine House of *Vaux-le-Vicomte*. *Le Brun* has left there very great Testimonies of the Depth of his Genius and Knowledge, especially in the Apartment, called the Room of the Muses; where is seen a Cieling, which seems one of the best Pieces he has done.

M. *Fouquet* to engage *Le Brun* entirely to his Service, gave him a Pension of 12000 Livres, which was above 600 l. Sterling, besides paying him for his Works. And after the Detention of M. *Fouquet*, the King, who wanted to render his Kingdom flourishing, as well by the Arts as by the Sciences; made *Le Brun* a Nobleman, honour'd him with the Order of St. *Michel*; and appointed him his first Painter.

In that Post he render'd his Merit still more conspicuous to the King; and M. *Colbert*, Minister of State, and Super-Intendant of the Buildings, consider'd him as the greatest Painter of the World. It was on his Projects that Minister propos'd his Majesty to strengthen the Foundations of the Academy of *Painting*, and to render it the most famous which has ever been of that Kind. The Revenues were increased, new Statutes were established, and it was compos'd of a Protector, Vice-Protector, of a Director, Chancellor, four Rectors, fourteen Professors, one of them is for Anatomy, and the other for the Mathematicks; of several Adjuncts to the Rectors and Professors, of several Counsellors, of a Secretary, and of two Ushers.

It was also on the Memoirs of *Le Brun*, that the King established an Academy at *Rome*, to maintain a Director, who should take Care that the Pupils whom the King sent there, should render themselves capable to serve his Majesty well, in Works of *Painting*, Sculpture, and Architecture.

Le Brun had a very great Zeal to make the Arts flourish in *France*, he answer'd in that the good Intentions of the King; and M. *Colbert* being charged with seeing his Majesty's Orders executed, trusted entirely to *Le Brun*. That Painter took Care not only of Things in general, but he spared none for his *Paintings* in particular. He instructed himself perfectly in the Subject he was to treat, either in reading the best Authors, or in consulting the Learned.

He has done at *Seaux*, and in several Houses of *Paris*, Works which Fame has render'd famous. But the

most considerable are at *Versailles*, in several large Pieces of the Battles of *Alexander*, on the Cieling of the great Gallery, and in the great Stair-Cafe.

When the King made Choice of *Le Brun* for his first Painter, he gave him at the same Time the general Direction of the Manufactures of the *Gobelins*, and he discharged that Office with so much Application, that all the Work done there was of his Design. *Le Brun* died in 1690, in his Apartments of the *Gobelins*. His Sepulture is in a Chapel which he had bought at *St. Nicolas du Chardonnet*, where his Widow erected him a magnificent Mausoleum.

Note, That the Facility wherewith *Le Brun* made his Studies at *Rome*, and the first Pieces he painted at his Arrival, occasioned a great Opinion of his Capacity. He did not amuse the Publick with laudable Beginnings, which could only make one presume what he was to be; he did like the Fig-Tree, which produces his Fruits without making them be preceded by Flowers, which are the Hopes thereof. All that came from his Hand, has always been consider'd as the Works of a great Master, so that we may say, in some Measure, that the Progresses he made in his Art, were not to render himself learned, since he was so already; but to become one of the first Painters of his Age. He had a fine Genius, a penetrating Mind, and a solid Judgment. He invented easily, but with Reflection. He introduced nothing in the Composition of his Pictures, without having well reflected upon it. He consulted Books, and the Learned, to admit nothing of what could well fill his Subject; he expressed it ingeniously, and with a Vivacity which had nothing passionate. It was thought at first, at the Sight of his Works, which were almost all religious Subjects, that his Talent was particular for Softness and Tenderneſs; but he has well proved, by the Pictures he has done since, that his Genius was universal, and that he could equally well treat the merry as the serious, and the tender as the terrible. — He has treated his allegorical Subjects with a great deal of Imagination; but instead of drawing the Symbols thereof from some Source known, as from the Fable, and the Antiques, he has almost invented them all; therefore those Sorts of Pictures become thereby Enigma's, which the Spectator will not take the Trouble to explain. — He has always esteemed the *Roman* School for the Design, but he had a Penchant to follow that of *Bologna*, and particularly the Taste of *Annibal Caraccio*, in which he had acquired a marvellous Facility; and if, in that Part, he was not quite so ingenious as that Painter, he was less over-loaded, more equal, more graceful, and always correct. — His Attitudes were well chosen, natural, expressive, judiciously contrasted: His Draperies very well thrown, flattering, and shewing the Naked with Discretion; without mixing in them, notwithstanding, the agreeable Truth of particular Stuffs. His Expressions are beautiful in all he was willing to represent; and the curious Treatise he has composed of the Passions of the Soul, with demonstrative Figures, shew the great Attention he had to them. It seems, however, that even in that he has too generally followed the Idea he had formed of them, so that it has degenerated into an Habit, and into what is called Manner. That Habit is fine, it is true, but for Want of examining Nature, and seeing that it can express the same Passion in different Manners, and there are some particular ones which are lively and sharp, he has deprived his Works of a Piece which had not only given them Entrance in the Cabinet of the Curious; but had procured them a considerable Place there.

Le Brun was conscious enough at his Return from *Italy*, that he was obliged to leave off those trivial Tints, his Master *Voſſet* had used to dispatch sooner his Works; he did all he could to reform that ill Habit, he render'd them more moderate, and more approaching the Truth. But notwithstanding all his Efforts to that Purpose, he retain'd always the Style of using too general Tints in his Draperies, as in his Carnations, and of not having Regard enough to the Reflections which contribute much to the Strength and Roundness of the Objects as well as to the Union

and to the Truth of the Imitation. — His local Colours are bad, and he has not been careful enough to give by that Part the true Character to each Object, which is the only Cause why his Pictures smell, always of the Palet, and do not produce that faithful Sensation of Nature. For Proof of what I say here, one has but to put one of the best Pictures of *Le Brun* near some of the best Masters of the *Venetian* School, that Comparison is excellent, not only in that Occasion, but in all others where we are to judge of the Goodness of the local Colours. — This Practice of *Le Brun* joined to the little Care he took to employ brown Colours on the fore Part of his Pictures, and the Opinion he had that the grand Clears could not be placed backwards, have made him do several Works of little Effect. He did not follow the same Method for the Intelligence of the Clear-obscure, and though he did not make a very formal Attention to it, in his first Times, he has known the absolute Necessity thereof in a more advanced Age, and has practised it with Success. The large Pieces he has done of the History of *Alexander*, are sensible Proofs of it.

These last Productions, the best he ever did, are more than sufficient to shew the Extent of his Capacity, and of his Genius, and the Plates which have been engraved after them, will carry his Glory throughout the whole Earth.

Le Brun was universal for all Kinds of *Painting*, except the Landſkip. His Pencil was light and smooth, he joined an extreme Facility to an extreme Exactness; lastly, whatever he may be reproached with on the Side of his Manner too ideal, and too little diversified, he was, notwithstanding, Master of enough Parts of *Painting*, to have a considerable Place among the greatest Painters. And whatever the Spirit of Jealousy could invent to eclipse his Talents, his Memory shall never suffer, and Posterity shall continue to do him that Justice, which his extraordinary Merit, and profound Capacity deserves.

PETER MIGNARD, born at *Troyes* in *Champagne*, succeeded *Le Brun* in the Post of first Painter to the King of *France*, *Louis XIV.* and was one of the most celebrated Painters that have appear'd ever since the Restoration of *Painting* in *Europe*; for he possessed in an eminent Degree all the Parts of *Painting*, as it appears by the famous *Salon* of *S. Cloud*, a Palace belonging to his Royal Highness the Duke of *Orleans*, near *Paris*; and which is one of the most considerable Works, which has ever been done in that Kind.

CLAUDIUS GELEE, called the *Lorrain*. The Manner Fortune rais'd this Painter, tho' from a low Estate, to make of him a Man esteemed throughout all *Europe*, is quite surprising. In his Youth his Parents sent him to School, but as he could learn nothing, they put him Apprentice to a Pastry-Cook, where he served his Time. But as he had not made much Progress in the Profession, not knowing what to do, he joined several young Men of the same Trade, who were a going to *Rome* to endeavour to get there a Livelihood; but as he was ignorant of the Language of the Country, and very stupid besides, he enter'd by Chance into the Service of *Augustino Tasso*, to grind his Colours, cleanse his Palet, and Pencils, dress his Horse, cook his Victuals, and do other necessary Household Services, for *Tasso* had no Body else in his House.

That Master, to render his Servant still more useful to him, taught him by Degrees some Rules of Perspective. The *Lorrain*, at first, could scarce conceive the Principles of that Art; but when he had once began to receive some small Retribution for his Work, he took Courage, his Mind begun to open, and he applied himself to Study with an obstinate Fervency. *Sandrat* relates, that being in the Country with him to study together, the *Lorrain* used to make him observe, as a Physician had done, the Causes of the Diversities of the same Prospect or Visto, *i. e.* which appears sometimes of one Manner, and sometimes of another with Regard to Colours, as it appears by the Morning and Evening Dew. He had so happy a Memory, that he painted with much Truth, being return'd home, what he had only seen in the Country. He was so much absorbed in his Work, that

that he visited no Body. His whole Diversion was the Study of his Profession, and by much cultivating his Talent, he has done Pictures which have acquir'd him throughout the whole World an immortal Reputation, in the Kind of *Painting* he has embraced. He died at *Rome* in 1678.

Note, That as there is a famous Academy of *Painting* still subsisting at *Paris*, as I suppose in the same Splendour, it was when *Le Brun* was the Director thereof; though the Arts have suffer'd as great an Eclipse in that Kingdom, as they have in other Countries, there are still no doubt some very famous Painters there; but as it is long since I have left my Country, I am entirely unacquainted with them, and therefore can give no Account of their particular Merit and Capacity.

Note also, That I would be glad to form here an *English* School of *Painting*; but though the *English* Nation in general has a very good Taste for *Painting*, few *Englishmen* (let it be said without Offence) have excelled in that Art, either because they would not apply themselves to it, or because their Princes have always been curious, either to employ the best Masters of all the most celebrated Schools, or to purchase their Works at any Rate; notwithstanding which I'll mention here the Name of the *English* Painters who have distinguished themselves in their Profession; as,

JOHN HOSKINS, who excelled for *painting* Portraits in Miniature.

SAMUEL COOPER, of *London*, born in 1609, Disciple of *John Askins*, his Uncle; who painted, likewise, Portraits in Miniature. He died in 1672.

WILLIAM DOBSON, of *London*, born in 1610, a Portrait-Painter. He died in 1647.

FRANCIS BARLOW, of *Lincolnsbire*, born in 1630, who excelled in *painting* Animals. He died in 1702, aged 72.

ISAAC FULLER, Disciple of *Francis Perrier*, a *Frenchman*, was a pretty good History-Painter. The Resurrection in *All-Souls* Chapel at *Oxford*, is esteemed his best Piece. He died in 1670.

HENRY COOK, born in 1642, has painted several History Pieces in *London* and *Oxford*, &c. He died in 1700, aged 58.

JOHN RILEY, of *London*, born in 1646, Disciple of *Zouft* and *Fuller*, was a Portrait-Painter. He died in 1691, aged 45.

SIR GODFREY KNELLER, born in 1646, was a celebrated Portrait-Painter. His Carnations and Colouring, are excellent, and he did his Portraits of an extreme Likeness. He died in 1723, aged 77.

SIR JAMES THORNHILL, called the *English Raphael*, born in 1677, was an History-Painter; his best Pieces are the Cupola of *St. Paul's* and *Greenwich* Hospital. He died in 1734, aged 57.

—LUCY, who, to my certain Knowledge, studied his Art at *Bologna*. I have seen some of his Portraits, which are pretty strong of Colours.

HOGARTH, History and Portrait-Painter. His best Piece is the Stair-Cafe of *St. Bartholomew's* Hospital, taken from the New-Testament, much admired by Connoisseurs for the Correctness of the Design, the Beauty of the Attitudes, the Carnations, and Colouring: But censured by some for not having dressed his Figures according to their Condition, which is rather a Want of Attention than of Knowledge.

JOHN SMITH, who though not extremely known, for Want of Friends and Protection, without which, *Raphael* himself (had he lived in our Age) had been perhaps neglected, is, I'm informed by Connoisseurs, a very good Portrait-Painter.

Note, That I'll conclude this Treatise by a few Observations on *Taste*; and on its *Variety*, with Regard to the different Nations.

I have spoke of the *Grand Taste* in its proper Place, and shewn that it must be found in an accomplished Work, as in its End; and in a perfect Painter as in its Source. But there is a *general Taste* in Men, which is susceptible of Purity and Corruption, and which becomes

particular by the Use it makes of particular Things. I'll endeavour to explain the Manner it is determined and formed.

I am of Opinion, that we can reason of the *Taste* of the Mind, as of the *Taste* of the Body. There are four Things to be consider'd in the Taste of the Body, viz. 1. The Organ. 2. The Things eaten or tasted. 3. The Sensation they cause. 4. The Habit which that reiterated Sensation produces in the Organ.

There are likewise four Things to be consider'd in the Taste of the Mind, viz. 1. The Mind that tastes. 2. The Things tasted. 3. The Application of those Things to the Mind; or the Judgment which the Mind forms of them. 4. The Habit formed of several reiterated Judgments, whereof an Idea is formed, which fixes itself to the Mind.

Of those four Things we may infer,

1. That the Mind can be called Taste, inasmuch as it is consider'd as the Organ.

2. That Things can be called of a good or bad Taste, in Proportion as they approach, or deviate from the Beauties which the Art, the good Sense, and the Approbation which several Centuries have established.

3. That the Judgment which the Mind forms at first of its Object, is a first natural Taste, which afterwards can be perfected or corrupted according to the Condition of the Mind, and the Quality of the Object which offers.

And lastly, that that Judgment reiterated produces an Habit, and that Habit a fixed and determined Idea, which gives us a natural Penchant for the Things which have gained our Approbation, and are of our Choice.

Thus is formed, by Degrees, in the Mind of each particular Person, what we most commonly call *Taste* in *Painting*. Besides, though all the Tastes are not good, every one thinks his the best. Therefore *Taste* may be defined; *the habitual Idea of a Thing conceived as best in its Kind*.

There are three Sorts of *Tastes* in *Painting*, viz, the *natural*, the *artificial*, and the *Taste* of Nation.

The *natural Taste* is the Idea formed in our Imagination at the Sight of simple Nature. It appears, that the *German* and *Flemish* Painters are seldom come out of that Idea; and the common Opinion is, that *Corregio* had no other. What makes all the Difference between this and those, is, that the Ideas are like Liquors, which assume the Form of the Vessels that contain them. And therefore the *natural Taste* can be low or high, according to the Talents of the Persons, and the Choice they are capable to make of the Objects of Nature.

The *artificial Taste* is an Idea formed at the Sight of the Works of others, and by the Confidence we have in the Precepts of our Masters, in short by Education.

And the *national Taste* is an Idea which the Works done or seen in a Country form in the Mind of the Inhabitants. The *national Taste* can be reduced to six, viz. the *Roman*, *Venetian*, *Lombard*, *German*, *Flemish*, and *French Taste*.

The *ROMAN TASTE* is an Idea of the Works found in *Rome*; but it is certain, that the Works which are most esteemed in *Rome*, are those called Antiques, and the modern Works done in Imitation of them, either in Sculpture or *Painting*. All those Things consist chiefly in an inexhaustible Source of the Beauties of the Design, in a good Choice of Attitudes, in the Beauty of the Expressions, in a good Order of the Plaits, and in a sublime Style, where the Antients have carried Nature, and after them the Modern, for above two hundred Years past. Therefore it is not surprising, if the *Roman Taste* being extremely occupied of all those Parts, the Colouring which comes last, finds no Place in it. Man's Mind is too narrowly confined, and Life is too short to fathom all the Parts of *Painting*, and possess them perfectly all at once. Not that I pretend to insinuate thereby, that the *Romans* despise Colouring, for they cannot despise a Thing of which they had never a very just Idea. But only that being prejudiced in Favour of other Parts, wherein they endeavour to render themselves perfect, and having no Time to apply themselves to the Knowledge of Colouring, they do not prize it according to its Value.

The *VENETIAN TASTE* is opposite to the *Roman*, in that this has a little too much neglected what depends of the Colouring, and that what depends of the Design.

As there are but very few Antiques at *Venice*, and but very few Works of the *Roman* Taste, the *Venetians* have applied themselves entirely to express the beautiful Natural of their Country. They have characterised the Objects by Comparison, not only in improving the true Colour of a Thing, by the true Colour of another: But in chusing that Opposition, an harmonious Vigour of Colours, and all that can render their Works more valuable, more true and more surprising.

The *LOMBARD* TASTE consists in a smooth, well fed, and soft Design, mixed with a little Antique, and a Natural well chosen, with melted Colours, very much approaching the Natural, and applied with a light Pencil. The *Corregio* is the best Example of that Taste, and the *Caracci*, who have endeavour'd to imitate him, have been more correct than he was in the Design, but inferior to him in the Taste of that same Design, in the Grace, in the Delicacy, and in the Union of the Colours. *Annibal*, while he stay'd at *Rome*, took so much of the *Roman* Taste, that I take none of his Works for *Lombard*, but those which have preceded that of the Gallery of *Farnese*; neither do I rank among the *Lombard* Painters, those, who though born in *Lombardy*, have followed either the *Roman* or the *Venetian* School: Because I have more Regard in that to the Manner which has been practised, than to the Place where the Painter is born. The Painters, and the Curious, who have placed, for Example, the old *Palme*, *Moretto*, *Lorenzo*, *Lotto*, *Moro*, and several other good *Lombard* Painters, in the School of *Lombardy*, have thrown us insensibly into Confusion, and have made several believe that the School of *Lombardy*, and that of *Venice*, was the same Thing, because the *Lombards* above-mentioned, have entirely followed the Manner of the *Georgion*, and of the *Titian*.

The *GERMAN* TASTE, is that commonly called the *Gottick Taste*. It is an Idea of Nature, as it is commonly seen with its Imperfections, and not as it appears to be in its Purity. The *Germans* have imitated it without

Choice, and have only dressed their Figures in long Draperies, the Plaits whereof are dry and broken. They have minded more to finish their Objects, than to dispose them well; the Expressions of their Figures are commonly insipid, their Design dry, their Colour tolerable, and their Work laborious. Though there are some among the *German* Painters, who deserve to be distinguished from the rest, as having had certain Parts comparable to the best Painters of *Italy*.

The *FLEMISH* TASTE, differs no otherwise from the *German*, but by a greater Union of Colours well chosen, by an excellent Clair-obscur, and by a very soft Pencil. I except from the common *Flemings*, three or four Painters of that Nation, Disciples of *Raphael*, who brought over from *Italy*, the Manner of their Master, in the Design and Colouring. I except besides *Rubens* and *Van-dyke*, who have consider'd Nature with penetrating Eyes, and carried its Effects to an uncommon Elevation; tho' they have retained something of the Natural of their Country in the Taste of the Design.

The *FRENCH* TASTE, has always been so divided, that it is very difficult to give a just Idea thereof; for it appears, that the Painters of that Nation have been in their Works, pretty distant from one another. Some of them have stay'd at *Rome*, and have been contented with the Taste they have taken there. Others have stay'd longer at *Venice*, and are returned from thence, with a particular Inclination for the Works of that Country; and others have put all in Use to imitate Nature, such as they thought they saw it. Among the best *French* Painters of the last, and of this Century, some have followed the Taste of the Antique; others, that of *Annibal Caracci* for the Design, and the one and the other have had but an indifferent Colouring; but they had, otherwise, so many beautiful Parts, and have treated their Subjects with so much Elevation; that their Works will always serve as Ornaments to *France*, and will be admired by Posterity.

P A P E R - M A K I N G .

PAPER-MAKING, is the Art of preparing artificially of some vegetable Substance, as a thin flexible Leaf, usually white, to write upon with Ink.

Note, That various are the Materials on which Mankind in different Ages and Countries, have contrived to write their Sentiments; as on Stones, Bricks, the Leaves of Flowers, and Trees, and their Rind or Bark, also Tables of Wood, Wax, and Ivory; to which may be added, Plates of Lead, Linen Rolls, &c. at last the *Egyptian Papyrus* was invented; then Parchment, Cotton-Paper, and lastly, the common or Linen-Paper, the Manufacture whereof I design to mention first, as the most useful at present; reserving to speak of the others, at the latter End of this Treatise. The Method of making Linen-Paper is as follows:

The Process begins with preparing the Rags. These, when brought to the Paper-Mills, are first to be sorted into what they call the *Grobing fine*, *Grobing second*, and *Grobing tres*; for among the rest will be some Linsey-Wolfey, which the Dirt makes indiscoverable till they are once washed.

The Way of Washing, is by putting them in a Punctoon with many Holes in the Bottom, and Grates on the Sides made of strong Wires. Here are the Rags to be often stirred, that the Dirt may run from them.

When sufficiently washed, they are laid in square Heaps, and cover'd close with Pieces of clean Sacking, till they truly sweat and rot, which is called *fermenting*, and is usually performed in four or five Days; if they be not taken in due Time, they are apt to mildew, discolour, and take Fire. When duly fermented, they twist them in Handfuls, then cut them with a sharp Hook set fast in a Frame, with the Point upwards, and Edge from the Workman; still drawing them upwards, and cutting them Piece by Piece about half an Inch long,

or as the Fingers will allow.

With the Rags thus prepared, they prime or feed the Mortars, which are made oval, about half a Yard deep, of Heart of Oak right seasoned. At the Bottom of each is an Iron Plate an Inch thick, eight Inches broad, and thirty long; shaped inward like a Mould for a Salmon, with Head and Tail rounded. In the Middle is a washing Block, grooved with five Holes in it, and a Piece of Hair-Sieve fastened on the Inside. This keeps the Hammers from touching it, and prevents any Thing going out except filthy Water.

The Mortars are supplied with Water, Night and Day, by little Troughs, from a Cistern fed by the Buckets fixed to the several Floats of a Wheel, so long as the Wheel goes.

In these Mortars, the Rags being beaten fit for a Remove to the Presses just by, they take them out with little Iron hooped Pails, out of any of the Mortars, whole Hammer they can stop, while the others work. This makes what they call the *first Stuff*.

From the Mortars, this first Stuff is lodged in Boxes of five Feet high, made like the Corn-Chandler's Box, with the Bottom Board a-slant, and a little Separation on the Front for the Water to drain away. The Pulp of Rags being in, they take away as many of the Front-Boards as are needful, and press the Mass down hard with their Hands: The next Day they put on another Board and more Pulp, till the Box is full. And here it remains mellowing a Week, more or less, according to the Weather.

Note, That in the whole Process there must be no Iron-Work, where it may be liable to grow rusty, which would Iron-mould the Stuff; and spoil the Paper.

After this, the Stuff is again put into clean Mortars, beaten afresh, and removed into Boxes as before; in which State it is called the *second Stuff*.

Th:

The like understand of the third Time, which fits it for the Pit-Mortar, when it is again heated, still some of it being mixed with fair Water, and brewed to and fro, appears like Flour and Water without any Lumps in it.

Thus prepared it is fit for the Pit-Mortar, which has flat Hammers without Nails. Into this, by a Trough; runs Water continually, while they work at the Fat; and here the Beating and Water dissolves it perfectly; after which it is carried into the Fat, and more is brought from the Boxes. And thus they do successively.

The Fat is primed according to Art, when the Liquor has such a Proportion of the Pulp; as that the Mould dipped in it will take up as much as will make the Sheet of Paper of the Thickness desired.

Note, That a *Mould* is a square Sieve about an Inch deep, bottomed with Brass Wire-Cloth, supported with Sticks to prevent the Wire from bagging down; and keep it perfectly horizontal: For that if it any ways bags, one Part of the Sheet of Paper will be thicker than the other.

This Mould the Maker dips, with a Deckle on, into the Fat, and takes it out again shaking, that the Water may run clear from the Pulp in the Sieve, and thus delivers it to the Coucher, who couches it upon a Felt laid on a Plank, and lays another Felt on it; and so successively, a Sheet and a Felt, a Sheet and a Felt, till a Post, *i. e.* one pressing, containing six Quire, be made. Of Post Paper they may make twenty Posts or more per Day. The Coucher having done his Office, returns the Mould to the Maker, and the Maker to the Coucher successively.

A Post being made, either the Maker, or Coucher whistles; upon which four or five Men advance, one whereof draws the Post under the Press with two little Hooks; and the rest press it with great Force till no Water is left, which is quickly done with two or three Pulls.

This being done, the Post is pulled from the Press, and set on the right Side by the laying Stool; then the Layer takes off the first Felt, returns it to the Coucher, and lays the first Sheet on the laying Stool, over which he lays the second, then the third, very regularly; and thus successively till the whole Post be laid out.—Which done, it is set by till towards the End of the Day, and then the whole Day's Work is pressed again, and set exactly on one another, so that it looks like one solid Pasteboard.

This, after two or three Pulls, as before, is taken out again by the dry Workman, and carried up into the Loft, and hangs six or seven Sheets together upon Lines fastened to a Thing called a *Tribble*, each Tribble containing thirty Lines, ten or twelve Foot long.

When dried, it is taken down, laid on a three-footed Stool, and there rubbed smooth with the Hands; and afterwards placed in Heaps, seven or eight Foot high, in a very dry Place; where it stands till sizing, which is the next Operation.

Choosing a fine, dry, temperate Day, they put into a Copper two Barrels of Water; and into this, when just warm, sixty Pounds weight of clean Parchment, or Velum Shavings, which they boil till it be reduced to a perfect Size; then strain it through a fine Cloth, on which is strewed a due Proportion of white Vitriol and Roch-Allum finely powder'd, into a Tub a Foot deep.

Near to this Tub are brought four or five Reams of the Paper, and a full Gage, or so much as can be taken up with the Hands at a Time, is dipped into the Size, being as hot as the Hand can well bear it; and by a certain, gentle, quick Management, it is so ordered, that every Sheet shall be sized: After which it is put regularly into the Press, pressed, moved thence into the drying Loft, and hung usually, Sheet by Sheet, till dry.—But Care is taken that the direct Rays of the Sun, come not nigh it till it be dry, which would otherwise endanger the Evaporation of the Size.

When thoroughly dry it is taken down, smoothed with the Hands as before, heaped, pressed hard, and so it stands all Night. Next Morning it is taken out, and carried into the Store-house, where it is sorted; what is fit for inside Quires are laid by themselves, and the outside

by themselves; and then it is pressed again, and so commonly stands all Night.

In the Morning it is carried into the Store-house again, where it is told into Quires of 24 or 25 Sheets each, folded, laid by in Heaps; and when there is a Press full, it is pressed again, double for a while, and then made into Reams of twenty Quires each; and Bales, of ten Ream to a Bale.

The broken Sheets are commonly put together, and two of the worst Quires placed on the Outside of the Ream, called the *outside Quires*; thus being tied up in Wrappers, made of the Settling of the Fat, it's fit for Sale.

Note, That with some of the aforesaid Pulp, is also made *Paste-board*, after the same Manner of Paper.—There is, also, a coarse Kind of *Paste board*, made of old Paper and old *Paste-board*; beaten in a Mortar with Water, and reduced into a Kind of Pulp; to which is added a little Paste, to give the Mass a Consistence; after which it is formed in a Mould; and to finish it, laid in a Press, to squeeze out all the Water, and reduce it to its proper Thickness.—Each Kind is distinguished by Numero's, which expresses its Fineness and Value: The finest is covered on both Sides with a very white smooth Paper, others only on one Side; and others on both Sides with common Paper.

Paper is sold by the Ream every where, we think, except in the Paper-Works of *Auvergne*, where it is sold by Weight, at the Rate of fourteen Ounces to the Pound; each Ream, according to its Kind, being to weigh a certain Number of Pounds, prescribed by Authority.

Papers are of various Kinds.—With regard to Colours they may be divided into *white, brown, blue, &c.*—with regard to Quality, into *fine, second, bastard, superfine, &c.* with regard to Use, into *Writing, Printing, Pressing, Cap, Cartridge, Copy, Chancery, Post, &c.*—with regard to Dimensions, into *Demy, Medium, Crown, Fool's-cap, Pot, Royal, Super-royal, Imperial, Elephant, Atlas, &c.*—with regard to Countries, into *Germany, Lombard, Rochel, Genoa, Holland, &c.*

French Papers, are divided into *large, middle and small*.—To the *small* belong these called, *petit Romain, petit Raisin, or Bâton Royal, petit nom de Jesus, and petit a la main*, all thus nominated from the Works impressed on them in making. Also the *Cartier* for the Backs of playing Cards: *Pot*, for the Figure Side; *Couronne*, which has commonly the Arms of the Comptroller of the Finances; *Tellere*, with the Arms of the late Chancellor *Tellier*, with a double T; and *Champy*, or a *Chafis la serpente*, so called from its Mark, the Serpent; which being extremely fine and thin, is used by Fan-makers.

To the middling Sort belong the *grand raisin Simple, Carré Simple, Cavalier and Lombard*, the three last of which are for Printing; *L'Ecu, or compte Simple, Carré double, l'Ecu double, Grand raisin double, and Couronne double*, which three last are denominated *double*, on account of their Strength and Thickness. Add to these the *Pantalon*, or Paper with the Dutch Arms; and *grand Comet*, so denominated from the Impression on it.

To the *large* belong the *grand Jesus, petite & grande Fleur de Lis, Chapelet, Colombier, grand Aigle, Dauphin, Soleil, and l'Etoile*, which are thus called from the Figures they bear, being all proper for Printing, either at the Letter-Press or Rolling-Press; also for Merchants Books, and for drawing on. The *grand Monde* is the largest of all.

The Manufacture of Paper, has got Footing in most Countries, though *France, Holland, and Genoa*, are the Places where it succeeds best. In general it depends much on the Quality of the Linen worn in the Country where it is made: Where that is fine, or coarse, and brown, &c. the Rags, and consequently the Paper made thereof must be so too; hence the Whiteness of the Dutch, French and Flemish Paper, beyond the Italian, and much more the German Papers. The English Manufacture hitherto has been of no great Reputation; but it is every Day improving, insomuch that there is now very little of the ordinary Sort imported, which were formerly all brought from abroad. Yet Paper-Mills are of some Standing in *England*. One was erected at *Dartford* as early as the Year 1588, which is thought the

first, and which is celebrated by a noted Poet of that Age, *Tho. Churchyard*, in a Work in Verse, intitled, *A Description, and Discourse of Paper, and the Benefits it brings; with the setting forth of a Paper-Mill built near Dartford, by a High-German, called Mr. Spilman, Jeweller to the Queen*, Lond. 1588, 4to.

But the Deficiency of the *English* Paper Manufacture, does not seem so much owing to the Quality of the Rags of the Country, (since the *English* wearing as fine Linen as any other Nation in *Europe*, the Rags consequently must be as fine) as the Want of Skill and Attention in the Makers. The Deficiency in the Whiteness must proceed either from the Rags being not thoroughly washed before they are put in the first Mortars, or from a too long, or too excessive Fermentation of the Pulp. Its Spunginess must be attributed to the Coarseness of the Pulp, which is made into Paper, before it has acquired in the Pit-Mortars a due Degree of Fineness. Though, if this was rectified, which might be easily done, it would deserve the Encouragement given to it by the Legislature, in the high Duty laid on foreign Paper imported; how considerable this is, will appear from the following State.

	s.	d.
Genoa Royal fine Paper, pays per Ream	7	7½
Genoa Royal second	6	10½
Genoa Demy fine	3	10½
Genoa Demy second	3	1½
Genoa Crown fine	3	1½
Genoa Crown second	2	4½
Genoa Fool's-cap fine	3	1½
Genoa Fool's cap second	2	4½
Fine Holland Royal	7	7½
Fine Holland second	5	0
Ordinary Royal	2	6
Dutch printing Demy	3	4½
Dutch Crown fine	2	4½
Dutch Crown second	2	0
Dutch printing Fool's-cap	2	0
Atlas fine	28	10

When and by whom Linen Paper was invented is a Secret, which *Polidore Virgil* owns he could never trace. *Scaliger* will have it to have been found out by the *Germans*: *Maffei* affirms it certain, that the Invention is owing to the *Italians*; others ascribe it to some Refugee *Greeks* at *Basil*, who took the Hint from the Manner of making *Cotton Paper* in their own Country. *Conringius* takes the *Arabs* to have first brought it among us; perhaps the *Chinese* have the best Title to the Invention, who for many Ages have made Paper much after the same Manner, and even in some Provinces of the same Materials, viz. Hemp.

Linen Paper, appears to have been first introduced among us towards the Beginning of the 14th Century. The learned *Conringius* denies that there are any Manuscripts of this Paper above 400 Years old; with whom agrees the Count *Maffei*, who find no Mark of its Use before the Year 1300.

Some indeed go much further back, and take the *Libri Lintei* mentioned by *Livy* and other *Roman* Writers, to have been written on *Linen Paper*: But *Guilandinus*, and after him *Allatius* and others, have sufficiently refuted this Notion; and shewn that the *Libri Lintei* were written on actual Pieces of Linen Cloth, or Canvas, prepared for this Purpose, such as Painters still use; and not on *Paper* made of Linen Rags.

Others run into the contrary Extreme, and make *Paper* the Invention but of Yesterday. The Jesuit *Inchaser*, dates its Origin about 250 Years ago; with whom agrees *Milius* in his *Hortus Philosophicus*, who maintains that the Art of making *Paper* was not invented till about the Year 1470. Of the same Opinion seems *Rap*, who tells us the Art of making this Paper was not known in *Guernsey* till the Year 1470, and when two Persons, named *Anthony* and *Michael*, first brought it to *Basse*, out of *Gallicia* in *Spain*. In effect, if the Invention be owing to the Refugee *Greeks* at *Basil*, who fled thither after the taking of *Constantinople*, it must at least be posterior to the Year 1452, when that City was taken. Some add a farther Argument for the Novelty of *Paper*, drawn from the Novelty of *Hemp*en Cloth,

which *Rablais*, who died in 1553, mentions as first found out about 100 Years before him; and which was so scarce in the Time of *Charles VII.* of *France*, who died in 1461, that the Queen his Wife was the only Woman in *France* that had a Couple of Shifts of it.

But these Suggestions are refuted by *Mabillon*, from the Testimonies of Writers prior to the Time here spoken of, and from many Manuscripts above 400 Years old, which are written on *Linen Paper*. The Jesuit *Rabbinus* produces divers Instances of *Paper* Manuscripts written before the Year 1340. An ingenious *English* Writer assures us, he had a Piece of *Paper* which agreed well with a Charter dated in 1358, in the 32d Year of *Edward III.* He adds, that in the Archives of the Library belonging to the Dean and Chapter of *Canterbury*, is an Inventory of the Goods of *Henry*, Prior of *Christ Church*, who died in 1340, written on *Paper*; and that in the *Cotton* Library there are several Writings on *Paper*, in the Times of most of the Kings and Queens of *England*, as high as the 15th of *Edward III.* which coincides with the Year 1335. Dr. *Prideaux* assures us, he has seen a Registration of some Acts of *John Crandall* Prior of *Ely*, made on *Paper*; which bears Date in the 14th Year of King *Edward II.* that is, *Ann. Dom.* 1320.

Add, that the Invention of *Paper* may appear more modern than it is, by reason Records were not used to be wrote on it, but it was a considerable Time confined to Letters, and other fugacious Compositions; which is so true, that to this Day, few Instruments of any Consequence are written on it, though it has been so long in use. It is even added, that *Peter*, the venerable Abbot of *Cluny*, who died in 1157, has a Passage in his Book against the *Jews*, which plainly indicates *Paper* Books to have been then known; on the Authority whereof *Yelasius*, in his Notes on the Panegyric of *Berengarius Augustus*, scruples not to make *Paper* upwards of 500 Years old.

Father *Hardouin* even assures us, he had seen Records or Diploma's on it prior to the 13th Century. But this will hardly be credited. Count *Maffei* assures us, that in all his Researches he could never meet with one more antient than the Year 1367. It is highly probable the learned Jesuit mistook a *Cotton* Manuscript for a *Linen* one: A Mistake easily made, as the chief Difference between the two consists in the greater Thinness of the *Linen Paper*. But it is known we have *Linen Paper* of very different Degrees of Thickness; and the like may be said of those of *Cotton*.

The Invention, according to *Prideaux*, seems to have been brought from the East; for that most of the old Manuscripts in *Arabick* and other oriental Languages are written on this Sort of *Paper*; some of which are certainly much older than of the Dates above-mentioned. This Author thinks it most probable, that the *Saracens* of *Spain* first brought it out of the East into that Country; from whence it was propagated through the rest of *Europe*.

As for *COTTON PAPER*, *Charta Bombycina*, is a Sort which has been in Use upwards of 600 Years, as is shewn by *Montfaucon* from several Authorities: What is more, *Cotton Paper* appears to have been very common at that Time, and consequently must have been invented long before. In the King of *France's* Library are Manuscripts on this *Paper*, which by the Character and other Circumstances appear to be of the 10th Century. Be this as it will, from the 12th Century, *Cotton* Manuscripts are more frequent than *Parchment* ones.

A Secret was found of late Years in *Europe*, of making a Kind of *incombustible Paper* of the *Lapis Asbestos*, or *linum vivum*, which will bear burning without being injured.

Dr. *Bruckmann*, Professor at *Brunswick*, has published a natural History of the *Asbestos*, or *incombustible Paper*, and what is more remarkable, has printed four Copies of his Books on this *Paper*, which are deposited in the Library of *Wolfsbutel*.

The Manner of making this extraordinary *Paper* is described by Mr. *Lloyd* from an Assay made by himself. He pounded a Quantity of *Asbestos* in a Stone Mortar, till it became of a downy Substance; then sifted it thro' a fine Sieve, and by this Means purged it indifferently well from its terrene Parts; for what Earth or Stones he could

could not pick out of it before, or at the Pounding, being reduced to a Powder, came through the Seirce, the Linum remaining. This done, he brought it to the Paper-Mill, and putting it in Water in a Vessel just big enough to make a Sheet with such a Quantity, he stirred it pretty much, and desired the Workmen to proceed with it in the usual Method, with their Writing-Paper Mould; only to stir it about always before they put their Mould in; considering it as a far more ponderous Substance than what they used, and that frequently, if not immediately taken up after it was agitated, it would subside.

The Paper made of it proved but coarse, and too apt to tear; but this being the first Trial, there is Reason to believe it might be much improved; nor did the Workmen doubt, but in Case it was pounded in one of their Mortars for twenty Hours Space, it would make good Writing-Paper.

The Paper principally used among the Antients, was the Egyptian Paper, made of a Rush, called *Papyrus*, or *Biblus*, growing chiefly in Egypt, about the Banks of the Nile; though it was also found in India; and *Guilandinus* assures us, he saw in *Chaldea*, at the Confluence of the *Tygris* and *Euphrates*, large Fens, wherein with his own Hands he plucked a *Papyrus*, differing in nothing from that of the Nile. *Strabo*, likewise, speaks of a Sort of *Papyrus*, growing in Italy; but we do not find it was ever used for making Paper.

To make the Egyptian Paper. — They began with lopping off the two Extremes of the *Papyrus*, viz. the Head and Root as of no Use in this Manufacture: The remaining Stem they slit length-wise into two equal Parts, and from each of these they streighten'd the thin scaly Coats or Pellicles whereof it was composed, with the Point of a Penknife. The Innermost of those Pellicles were looked on as the best; and those nearest the Rind or Bark, the worst. They were kept a-part accordingly, and constituted different Sorts of Paper.

As the Pellicles were taken off, they extended them on a Table: Then two or more of them were laid over each other, transversely, so as their Fibres made right Angles. In this State they were glued together by the muddy Water of the Nile; and in other Countries, where the Waters of the Nile were not to be had, the Pellicles were fastened together with a Paste, made of the finest Wheat-Flour, mixed with hot Water, and a sprinkling of Vinegar.

These being next pressed to get out the Water, then dried, and lastly flatted, and smoothed, by beating them with a Mallet, constituted Paper; which they, sometimes, polished further, by rubbing it with a Hemisphere of Glass, or the like.

There were Paper Manufactures in most Cities of Egypt; but the greatest and most celebrated was that at *Alexandria*, where, according to *Varro's* Account, Paper was first made. It is certain, at least, it was from hence, that Greece and Italy were furnished, on Account of the convenient Situation of that Port: And it is more than probable, it was this gave the Romans occasion to conclude, the Art had been invented there. It was not, till late, when Egypt was reduced to a Roman Province, that they had much Intercourse or even Knowledge of the Inland Cities of Egypt, where Paper was also made. The Trade and Consumption of this Commodity, were in Reality incredible. *Vopiscus* relates, that the Tyrant *Firmus*, who rebelled in Egypt, publicly declared, he would maintain an Army only with Paper and Glue, *Papero & Glutine*. This *Casaubon* understands as spoken of the Produce and Revenue of Paper; though *Salmasius* takes it to be meant of the *Papyrus* itself, which could supply most of the Necessaries of Life.

We find divers Species of Egyptian Paper, mentioned in ancient Writers: Some denominated from the Places where they were manufactured, as, 1. The Amphitheatrica, supposed to have been made in some Buildings belonging to an Amphitheatre at *Alexandria*. Though *Guilandinus*, with more Probability, reads it *Athribitica*, from *Athribis*, a City in the Middle of the Delta, which was the Place of the Manufacture. What countenances the Correction, is, that we find mention of this Paper, before there was so much as an Amphitheatre at Rome,

much less at *Alexandria*. 2. *Saitica*, made in the City *Sai*. 3. *Taniotica*, or according to others, *Taitica*, whose Place Authors are not agreed on.

There were other Sorts denominated from the Makers, as, 1. The *Fanniana*, from the *Grammatician Rhem. Fannius Palemon*, who kept a Paper Work: It was small, but finer than the amphitheatrical Paper; being first wrought at *Alexandria*, and afterwards finished at Rome. 2. *Claudia*, first made by Order of the Emperor *Claudius*; this was reputed the best of all, in that, besides the two Pellicles in common with the rest, it had a third.

Others were denominated upon the Uses they were intended, for, as, 1. *Hieratica*, the first, or oldest Sort, which was appropriated to religious Uses; this was afterwards denominated *Augusta*, and *Liviana*, in Complement to the Emperor of that Name, and his Wife; who, according to some, improved and made it whiter than before. 2. *Emporetica*, or *Emporica*, a small and coarse Sort, serving Shop-keepers to tie up Goods, &c.

The Qualities for which the antient Papers were prized, were Thinness, Closeness, Whiteness, and Smoothness: Though their Breadth also considerably enhanced their Value. That Sort called *Charta Claudia*, was thirteen Inches wide; the *Hieretica*, eleven; the *Fanniana*, ten; *Amphitheatrica*, nine; as for the *Saitica*, it exceeded not the Mallet it was beaten with.

The Origin of the Art of making Paper of the *Papyrus*, is very obscure; no doubt, as already observed, it was first discover'd in Egypt. *Isidore* fixes it more particularly to the City *Memphis*, in which he seems to be countenanced by *Lucan*, where he says,

Nondum flumineas Memphis contexere Biblos

Noverat ————— Pharsal. l. 3. v. 222.

The Æra of this Invention is warmly disputed: *Varro* the most learned of the Romans, fixed it to the Time of *Alexander the Great*, after the Building of the City of *Alexandria* by that Conqueror; but several Objections of no small Weight are brought against this Decision. *Pliny* recites a Passage out of a very antient Annalist, one *Cassius Hemina*, wherein mention is made of Paper Books found in *Numa's* Tomb, 535 Years after his Death, which had been buried with him: Now *Numa* was prior to *Alexander*, by above 300 Years. *Guilandinus*, in effect, maintains with great Erudition, that the Name and Use of the *Papyrus* were known to the Greeks, long before *Alexander* conquer'd Egypt; and that the Word *βιβλος*, and *βιβλιον*, occur in their received Signification, in Authors prior to, or at least older than *Alexander*, particularly *Anacreon*, *Alcæas*, *Plato* the Comedian, *Aristomenes*, *Cratinus*, *Antiphanes*, *Plato* the Philosopher, *Æschylus*, and *Aristotle*. And whereas some speak of I know not what, *Pseudo-Biblus*, known before the Discovery of the true Sort, he argues on the contrary, that the *Biblus*, mentioned by those Authors, prior to the Conquest of *Alexander*, appears from *Herodotus*, *Theophrastus*, and others, to be the very same Plant with the *Biblus* and *Papyrus*, of which Paper was made. Even *Homer* and *Hesiod*, the most antient Greek Poets, and who, by *Herodotus's* Testimony, lived about 400 Years before himself, appear to have been no Strangers to the *Papyrus*, since they make express Mention of it.

To this it may be answer'd, that supposing the Plant *Papyrus*, known in Greece long before *Alexander's* Conquest of Egypt, it no more follows, that they had then the Use of Paper, than it follows that Men had Wine immediately on the Discovery of the Vine. This last, it is certain, was known among them long before they made Wine; and to this Day a Part of the new World called *Florida*, is said to abound with Vines (and in fact I have seen some wild ones, charged with Grapes of a prodigious Bigness, in some Woods of those Parts) tho' no Use have been made yet of them either by the Inhabitants or the Spaniards. As it was with the Vine, which must have been known before Wine could be made from it, so it is with *Papyrus*, which among the Greeks was long used for tying up Things, before it came to be wrote on. In Reality, *Guilandinus* produces Testimonies from *Anacreon* and *Alcæus*, in which the *Papyrus* is employ'd for Binding and not for Paper: Add, that he

ill translates *τοφρεα λυχρον*, *Ellychnican*, since *λυχρον*, here is the Torch itself; nor does the Poet say it was made of *Papyrus*, but tied up with it.

Some have even doubted whether the Art of Manufacturing the *Papyrus* was so antient as *Alexander's* Time; chiefly on this Ground that 200 Years after *Alexander*, Men wrote on Skins, and Barks of Trees: But this is no wife conclusive. The Scarcity of the new Manufacture may account for it: Some Ages afterwards, even as low as *Tiberius*, we read of such a Scarcity of *Paper*, that its Use, even in Contracts, was dispensed with by a Decree of the Senate, and the Opinion of the Judges. The same Consideration may be carried further; *Paper* might have been known in *Egypt*, *Judea*, *Syria*, and *Asia*, on this Side *Taurus*, long before the Birth of *Alexander*, though not in common Use; but it was later ere the *Europeans* received it; and probably it was by Means of *Alexander's* Conquest, that it first became publickly known there.

When the Manufacture of the *Egyptian Paper* ceased, is another Question, for at present *Papyrotechnia Aegyptiaca*, may be reckon'd among those Arts which are lost. *Eustathius*, the learned Commentator on *Homer*, testifies, that even in his Time, viz. in 1170, it was disused; *Mabillon* indeed maintains, that it continued till the 11th Century after *Christ*, and cites one *Fridegod*, a *Monkish* Poet of the 10th Century, as speaking of it as subsisting in the Age before his, that is in the 9th; but that it continued longer; the same *Mabillon* endeavours to evince from several papal Bulls wrote on it as low as the 11th Century.

Maffei, on the other Hand, maintains, with more Probability, that the *Papyrus* was generally disused before the 5th Century; for we find no authentick Records written on it, dated since that Time; those Bulls of Popes, cited by *Mabillon*, appearing rather to be written on Cotton *Paper*. But this, we may observe, relates only to the general and legal Use of the *Papyrus*. For that it should have continued to be made by particular Persons several hundred Years after it first began to give Way, is not to be wonder'd at.

In Reality, a more commodious Sort of *Paper*, made of Cotton, having been invented some Ages before in the East, and coming to be introduced into *Europe*, seems to have turn'd the *Papyrus* out of Doors. To which the continual Wars with the *Saracens*, by which the Traffick to *Alexandria* was render'd precarious, might possibly contribute.

Yet several Books written on Leaves of the *Papyrus* have even continued to our Days: *Mabillon* says, he had one of them, and adds, that there is another in the *Petavian* Library, being a Volume in small Folio, containing several Sermons of *St. Augustin*; he also mentions a third, containing the Father's Epistles, formerly belonging to the Church of *Narbonne*, and now in the Custody of *Madame de Phimarcou*. Besides the Homilies of *Avitas* Bishop of *Vienna*, and divers Diploma's or Charters, all written on the *Papyrus*, which appear to be no less than 1100 Years old. But the Decisions of this learned Father concerning Manuscripts, are not always infallible; witness his taking the M. S. of *St. Mark's* Gospel at *Venice* to be written on *Egyptian Papyrus*, and that of *Josephus*, at *Milan*, not to be so. *Maffei* shews, on the contrary, that the former is Cotton *Paper*, and that the latter appears at first Sight to be *Egyptian*; not but the *Venetian* M. S. is very old; but it has been so much used, that its Leaves are, as it were, transformed into the original Paste from whence they were made.

Bark Paper, if it may be so called, was only the *Liber*, or inner whitish Rind, inclosed between the Bark and Wood of divers Trees, as the Maple, Plane, Beech and Elm, but especially the *Tilia*, *φιλωρα*, or Linden-Tree, which was that mostly used for that Purpose. On this stripped off, flatted, and dried, the Antients wrote Books; several of which are said to be still extant.

Mabillon and *Montfaucon*, speak frequently of Manuscripts, and Diploma's on Bark, and are very express in distinguishing between the *Papyrus* used by the *Egyptians*, and the *Liber* or *Bark* in Use in other Countries. The two are alledged to differ in this, that the *Bark Paper* was more thick and brittle than the *Papyrus*, as well as more apt to cleave or shiver, by which the Wri-

ting was sometimes lost; as is the Case in a *Bark Manuscript* in the Abby of *St. Germain* at *Paris*, where the Bottom of the *Paper* remains, but the outer Surface, on which the Letters had been drawn, is in many Places peeled off.

But *Maffei*, it must not be forgot, combats the whole System of *Bark Manuscripts* and Charters as a popular Error; and maintains, that the Antients never wrote Diploma's on *Bark*; that the Distinction between the *Papers* made of the *Papyrus*, and of *Cortex*, is without Foundation; that the only Use of the *Tilia* or *Linden*, was for making thin Boards or Tablets for *Diptycha* or Pocket-Books, wherein they wrote on both Sides, as is done among us, an Advantage which they could not have on *Egyptian Paper*, by Reason of its Thinness.

A late *French* Writer on the Rules of Criticism, wanders further out of the Way, when he speaks of a Sort of *Paper* in *Egypt*, made of the Pith of the *Cyperus*. He describes the Manner of this Preparation, which was by reducing this Pith to a Pulp, and then spreading it out in Leaves. But this we suspect for a Chimera, hatched only in the Critick's Brain.

Not but there occur divers anomalous Sorts of *Paper*, which Antiquaries are not a little puzzled with, what Species to refer them to; such is that of two Bulls in the Archives of the Church of *Gironne* issued by the *Antipopes*, *Romanus* and *Formosus*, between the Years 891, and 895; they are two Ells long, and one broad, consists of two Leaves or Pellicles glued together transversely, and are still legible in most Places. The Conjectures of the *French* Scavans are numerous: The Abbot *Heraut de Belmont*, has a Discourse express on the Occasion. Some will have them made of the Leaves of the *Alga* or *Scamreack*. Others of the Leaves of a Rush, called *La Boga*, growing in the Marshes of *Rouffillon*. Others of *Papyrus*. Others of *Cotton*. And others of *Bark*. So little Certainty there is in these Things, on which the Criticks nevertheless lay a great Stress.

In some Places and Ages they have even wrote on the Skin of Fishes; in others, on the Intestines of Serpents; and in others on the Back of Tortoises. Not to mention what *Epiphanius* relates, that *Moses* received the Law written on Tables of Sapphire; nor what the *Cabbalists* dream, that the same was written on a Globe of Fire; nor lastly, those military Testaments spoken of by Civilians, which were written on the Dust or Sand.

There are few Sorts of Plants, but have been used for *Paper* and Books; and hence the several Terms of *Biblos*, *Codex*, *Liber*, *Folium*, *Tabula*, *Tillura*, *Philura*, *Scheda*, &c. which express the several Parts on which they were written. And though in *Europe*, all these disappear'd upon the Introduction of *Papyrus*, and Parchment, yet in some other Countries the Use of divers of them obtain to this Day. In *Ceylon*, for Example, they write on the Leaves of the *Talipot*. The *Bramin* M. S. in the *Tulinga* Language, sent to *Oxford* from Fort *St. George*, are written on Leaves of the *Ampana*, or *Palma Malabarica*. *Hermannus* gives an Account of a monstrous Palm-Tree, called *Corda Pana*, or *Palma Montana*, *Malabarica*, which about the 35th Year of its Age, rises to be 60 or 70 Foot high, with plaited Leaves nearly rounded, 20 Foot broad; wherewith they commonly cover their Houses, and on which they also write; Part of one Leaf sufficing to make a moderate Book. They write between the Folds, making the Characters through the outer Cuticle.

In the *Maldiva* Islands, the Natives are said to write on the Leaves of a Tree, called *Macaraquean*, which are a Fathom and a half long, and a Foot broad. And in divers Parts of the *East-Indies*, the Leaves of the *Musa Arbor*, or Plantane-Tree dried in the Sun, served the same Use, till of late, that the *French* have taught them the Use of *European Paper*. Ray, in fine, enumerates divers Kinds of *Indian* and *American* Trees, which bear *Paper*; particularly one called *Xagua*, which has something in it extraordinary; its Leaves are so large, and of so close a Texture, that they cover a Man from Top to Toe, and shelter him from the Rain, and other Inconveniencies of the Air, like a Cloak; from the innermost Substance of which Leaves, a *Paper* is taken; being a white and fine Membrane like the Skin of an Egg, as large as a Skin of our Vellum or Parchment, and no-

thing inferior for Beauty and Goodness to the best of our Papers.

Besides our *modern Paper*, made of Linen Rags, we write likewise on Skins of Sheep or Goats, prepared after a particular Manner, and which we call PARCHMENT, or VELLUM.

PARCHMENT, is begun by the Skinner, and ended by the *Parchment-Maker*.

After the Skin has been stripped of its Wool, and passed the Lime-Pit, the Skinner stretches it on a Kind of Frame, consisting of four Pieces of Wood, morticed into each other at the four Angles, and perforated lengthwise from Distance to Distance, with Holes, furnished with wooden Pins, that may be turned at Pleasure like those of a Violin.

To stretch the Skin on this Frame, they make little Holes all around it, and through every two Holes draw a little Skewer; to this Skewer they tie a Piece of small Pack-Thread, and tie that over the Pins; so that coming to turn the Pins equally, the Skin is strained tight every Way, like that of a Drum.

The Skin being thus sufficiently stretched on the Frame, the Flesh is pared off with a sharp Instrument for that Purpose. This done, it is moisten'd with a Rag, and a Kind of white Stone or Chalk, reduced to a fine Dust, strew'd over it: Then with a large Pumice-Stone, flat at Bottom, much after the Manner of a Mullet for grinding Colours, they rub over the Skin, as if about to grind the Chalk; and thus scour off the Remains of the Flesh. They then go over it again with the Iron Instrument; again moisten it as before, and again rub it with the Pumice-Stone, without any Chalk underneath; this smoothen and softens the Flesh-Side very considerably. They drain it again, by passing over it the Iron-Instrument as before.

The Flesh-Side thus drained, they pass the Iron on the Wool or Hair-Side; then stretch it tight on the Frame by Means of the Pins, and go over the Flesh-Side again with the Iron; this finishes its Draining, and the more the Skin is drained, the whiter it ever becomes.

They now throw on more Chalk, sweeping it over with a Piece of Lamb-Skin, that has the Wool on; this smoothen it still farther, and gives it a white Down or Nap. It is now left to dry, and when dried, taken off the Frame by cutting it all round.

The Skin, thus far prepared by the Skinner, is taken out of his Hand by the *Parchment-maker*, who first scrapes or pares it dry on the Summer, with an Iron Instrument like that above-mentioned, only finer and sharper; with this, worked with the Arm from Top to Bottom of the Skin, he takes away about one half of its Thickness. The Skin thus equally pared on both Sides, they pass the Pumice-stone over both Sides to smooth it. This last Preparation is performed on a Kind of Form or Bench covered with a Sack stuffed with Flocks, and leaves the *Parchment* in a Condition for writing on.

The paring the Skin dry on the Summer, is the most difficult Operation in the Process of *Parchment-making*; for which Reason the Skinners seldom meddle with it, but usually leave it to those more experienced in it: The Summer whereon it is performed is a Calf-skin well stretched on a Frame, serving as a Support to the Skin, which is fastened a-top of it with a wooden Instrument that has a Notch cut in it. Lastly, that the Iron Knife may pass the easier between the Summer and the Skin to be pared, they put another Skin which they call the Counter-summer. The Parings thus taken off the Leather, are used in making Glue, Size, &c.

What we call *Vellum*, is only *Parchment* made of the Skin of abortive Calves, or at least of sucking Calves, 'tis finer, whiter, and smoother than the common *Parchment*, but it is prepared in the same Manner as that, abating that it is not passed through the Lime-pit.

Note, That the Word *Parchment* comes from the *Latin Pergamena*, the antient Name of this Manufacture; which it is said to have took from the City *Pergamos*,

to *Eumenes*, King whereof, its Invention is usually ascribed. Though in Reality that Prince appears rather to have been the Improver than the Inventor of *Parchment*. For the *Persians* of old, according to *Diodorus*, wrote all their Records on Skins; and the antient *Ionians*, as we are told by *Herodotus*, made use of Sheep-skins and Goat-skins in writing many Ages before *Eumenes's* Time. Nor need we doubt that such Skins were prepared and dressed for that Purpose, after a Manner not unlike that of our *Parchment*, though probably not so artificially.

Note, also, That *Parchment* constitutes a very considerable Article in the *French Commerce*: It is made in most of our Cities; and besides the Consumption at Home, we send vast Quantities abroad, particularly to *England, Flanders, Holland, Spain and Portugal*.—That called *Virgin Parchment*, and which superstitious People believe to be made of a Kind of Caul, wherein some Children are inclosed in the Womb, is nothing but somewhat thinner and finer than the rest, proper for certain Purposes, as Fans, &c. and made of the Skin of an abortive Lamb, or Kid.

The Liquor wherewith we write on Paper or *Parchment*, is called *Ink*.

The *Common Ink*, is a Composition of Vitriol, Galls, Gum Arabic, and Water; to which some add Sugar-Candy, to make it more shining.

The *Printing Ink*, is made of Nut-Oil or Linseed-Oil, Turpentine, and Lamp-black.

Indian or Chinese Ink, is an admirable Composition, in vain attempted to be imitated in *Europe*: It is not fluid like our writing *Ink*, but solid like our mineral Colours, though much lighter. They make it of all Figures, but the most usual is rectangular, about a Quarter of an Inch thick. Some of the Sticks are gilt with Figures of Dragons, Birds, Flowers, &c. in order to this, they have little wooden Moulds, so curiously wrought, that we could hardly equal them in Metals.

To use this *Ink* there must be a little hollow Marble, or other Stone, with Water in it, on which the Stick of *Ink* must be ground, till the Water becomes of a sufficient Blackness. It makes a very black shining *Ink*; and though it be apt to sink when the Paper is thin, yet it never runs or spreads: So that the Letters are always smooth and even terminated, how big soever they be. It is of great Use in designing, because it may be weakened or diminished to any Degree one pleases; and there are abundance of Things which cannot be represented to Life without it.

The *Chinese* make it with Smoke-black of different Kinds, but the best is said to be made with the Smoke of fat Pork, burnt at a Lamp. They mix a Kind of Oil with it, to make it more smooth; and add other odorous Ingredients to take away the Rankness of the Smell. After they have mixed it into a Paste of a proper Consistence, they put it into Moulds to figure it.

We apply our *Ink*, with a little Instrument, usually formed of a Quill, which we call *Pen*.

The *Dutch Pens*, are those made of Quills, which have been passed through hot Ashes, to take off the grosser Fat and Moisture thereof.

Note, That Paper makes in all the Countries of *Europe*, a very considerable Branch of the Commerce, a vast Consumption thereof being made in all Parts; and those who follow that Sort of Trade being commonly pretty rich, especially here in *England*, where there is a famous Company of Merchants of Paper, called the Stationers Company, the Members thereof being most of them Persons in extraordinary good Circumstances; Paper being sold very dear in *England*, tho' bought pretty cheap by the Stationers: Though it is a Commerce where there can be but very little Fraud used; and most Stationers being reckoned very honest Men.

P E R S P E C T I V E.

PERSPECTIVE, is the Art of delineating visible Objects on a plain Surface, such as they appear at a given Distance or Height, upon a transparent Plane, placed perpendicular to the Horizon, between the Eye and the Object.

There are three Sorts of *Perspective*, viz. *linear*, *aerial*, and *specular Perspective*.

Linear PERSPECTIVE (to which most properly belongs our Definition, and which is a Branch of the Mathematicks) regards the Position, Magnitude, Form, &c. of the several Lines, or Contours of Objects, and expresses their Diminution.

Aerial PERSPECTIVE (which makes Part of the Art of Painting) regards the Colour, Lustre, Strength, Boldness, &c. of distant Objects, consider'd as seen through a Column of Air, and expresses the Diminutions thereof.

Specular PERSPECTIVE, represents the Objects in conical, spherical, or other Mirrours, erect and clear; whereas on Lawn, and other Planes, they appear confused and irregular.

Note, That these three Sorts of *Perspective* have each its particular Doctrine; but before we proceed on the Explanation of that Doctrine, we must teach our Pupils what's *Planes* in *Perspective*; of which there are five Sorts, viz. *perspective*, *geometrical*, *horizontal*, *vertical*, and *objective Plane*, since we'll have Occasion to mention them often in the Course of this Treatise; as likewise Lines, &c.

Perspective Plane, is a plain pellucid Surface, ordinarily perpendicular to the Horizon, and placed between the Spectator's Eye and the Object he views; through which the optick Rays, emitted from the several Points of the Objects, are supposed to pass to the Eye, and in their Passage to leave Marks that represent them on the said Plane. — Some call it a *Table* or *Picture*, because the Draught, or *Perspective* of the Object is supposed to be thereon; others the *Section*, from its cutting the visual Rays; and others the *Glass*, from its supposed Transparency.

There are four other Sorts of *Planes* in *Perspective*, viz. *geometrical*, *horizontal*, *vertical*, and *objective Plane*. — A *geometrical Plane*, is a *Plane* parallel to the Horizon, whereon the Object to be delineated is supposed to be placed: This *Plane* is usually at right Angles with the *perspective Plane*. — A *horizontal Plane*, is a *Plane* passing through the Spectator's Eye, parallel to the Horizon, cutting the *perspective Plane*, when that is perpendicular to the geometrical one, at right Angles. — A *vertical Plane*, is a *Plane* passing through the Spectator's Eye, perpendicular to the geometrical one; and usually parallel to the *perspective Plane*. — An *objective Plane*, is any *Plane* situate in the horizontal *Plane*, whose Representation is required in *Perspective*.

There are likewise several different *Lines* in *Perspective*, viz. *terrestrial Line*, *geometrical Line*, *Line of the Front*, *vertical Line*, *visual Line*, *Line of Station*, *objective Line*, and *Line of Distance*. — A *Geometrical Line*, in *Perspective*, is a right Line drawn in any Manner on the geometrical *Plane*. — A *terrestrial Line*, or *fundamental Line*, is a right Line, wherein the geometrical *Plane*, and that of the Picture, or Draught, intersect one another. Such is the Line formed by the Intersection of the geometrical *Plane*, and the *perspective Plane*. — A *Line of the Front*, is any right *Line*, parallel to the terrestrial *Line*. — A *vertical Line*, is the common Section of the vertical, and of the Draught. — A *visual Line*, is the *Line*, or Ray, imagined to pass from the Object to the Eye. — An *objective Line*, is any *Line* drawn on the geometrical *Plane*, whose Representation is sought for in Draughts or Pictures. — A *Line of Station*, according to some Writers, is the common Section of the geometrical and vertical *Planes*. Others mean by it the perpendicular Height of the Eye above the geometrical *Plane*, whose Representation is

sought for in Draughts or Pictures. — A *Line of Distance*, is a right Line drawn from the Eye to the principal Point: This, as it is perpendicular to the Perpendiculars of the *Plane*, or *Table*, can only be the *Distance* of the Eye from the *Table*. — The *Point of Distance*, in *Perspective*, is a Point in the horizontal *Line*, at such *Distance* from the principal Point, as is that of the Eye from the same.

There are other Points besides this Point of Distance in *Perspective*, viz. the *Point of Sight*, the *third Point*, the *objective Point*, the *accidental Point*, and the *visual Point*; which Term *Point*, is used for various Parts, or Places, with regard to the *perspective Plane*. — The *Point of Sight*, or *of the Eye*, is a Point on the *Plane*, marked out by a right Line drawn from the Eye, perpendicular to the *Plane*: This is also called the *principal Point*. This *Point* is in the Intersection of the *horizontal* and *vertical Planes*. Some Authors call it the *principal Point*; and give the Name *Point of Sight*, or *Vision*, to the Point wherein the Eye is actually placed, and where all the Rays terminate. — The *third Point*, is a *Point* taken at Discretion in the *Line of Distance*, wherein all the *Diagonals* drawn from the Divisions of the geometrical *Plane*, concur. — An *objective Point*, is a *Point* on a geometrical *Plane*, whose Representation is required on the *perspective Plane*. — An *accidental Point*, is a *Point* in the horizontal *Lines*, where *Lines* parallel to one another, though not perpendicular to the Picture, or Representation, meet. — A *visual Point*, is a *Point* in the horizontal *Line*, wherein all the ocular Rays unite. Thus, a Person standing in a straight long Gallery, and looking forwards, the Side, the Floor, and Ceiling seem to meet, and touch one another in a Point, or common Centre. These Things previously considered, I'll pass to the Explanation of the different Sorts of *Perspective*; beginning by that of the *retilinear Perspective*, which is as follows.

Suppose a Glass *Plane* HI, (fig. 1.) raised perpendicular on an horizontal *Plane*; and the Spectator S, directing his Eye O, to the Triangle ABC: If now we conceive the Rays AO, OB, OC, &c. in their Passage through the *Plane*, to have their Traces, or Vestigia, in *a*, *b*, *c*; which, as it strikes the Eye *a*O, *b*O, *c*O, by which the Species of the Triangle ABC, is carried to the same; it will exhibit the true Appearance of the Triangle ABC, tho' the Object should be removed; the same Distance and Height of the Eye being preserved.

The Business of *Perspective* then, is to shew by what certain Rules the Points *a*, *b*, *c*, &c. may be found geometrically: And hence also, we have a mechanical Method of delineating any Object very accurately.

Perspective is either employed in representing the *Ichnographies*, and Ground-plots of Objects, as projected on *perspective Planes*; or in *Scenographies*, and Representations of the Bodies themselves.

Note, That *Ichnography* in *Perspective*, is the View of any Thing cut off by a *Plane* parallel to the Horizon, just as the Base or Bottom of it; so that *Ichnography* is the same with what is otherwise called the *Plan*, *geometrical Plan*, or *Ground-plot* of any thing.

Scenography, in *Perspective*, is a Representation of a Body on a *perspective Plane*; or a Description thereof in all its Dimensions, such as it appears to the Eye. The *Ichnography* of a Building, &c. represents the *Plan*, or Ground-work of the Building. The *Orthography* the Front, or one of the Sides: And the *Scenography* the whole Building, Front, Sides, Height and all, raised on the geometrical *Plan*.

Note, also, That the following *Lemma's* are to be considered previously to the general Laws we are to establish, of both *Ichnographick* and *Scenographick Perspective*.

1. That the Appearance of a right Line is ever a right Line; whence the two Extremes being given, the whole Line is given. — 2. That if a Line be perpendicular to

PERSPECTIVE.

Fig. 8

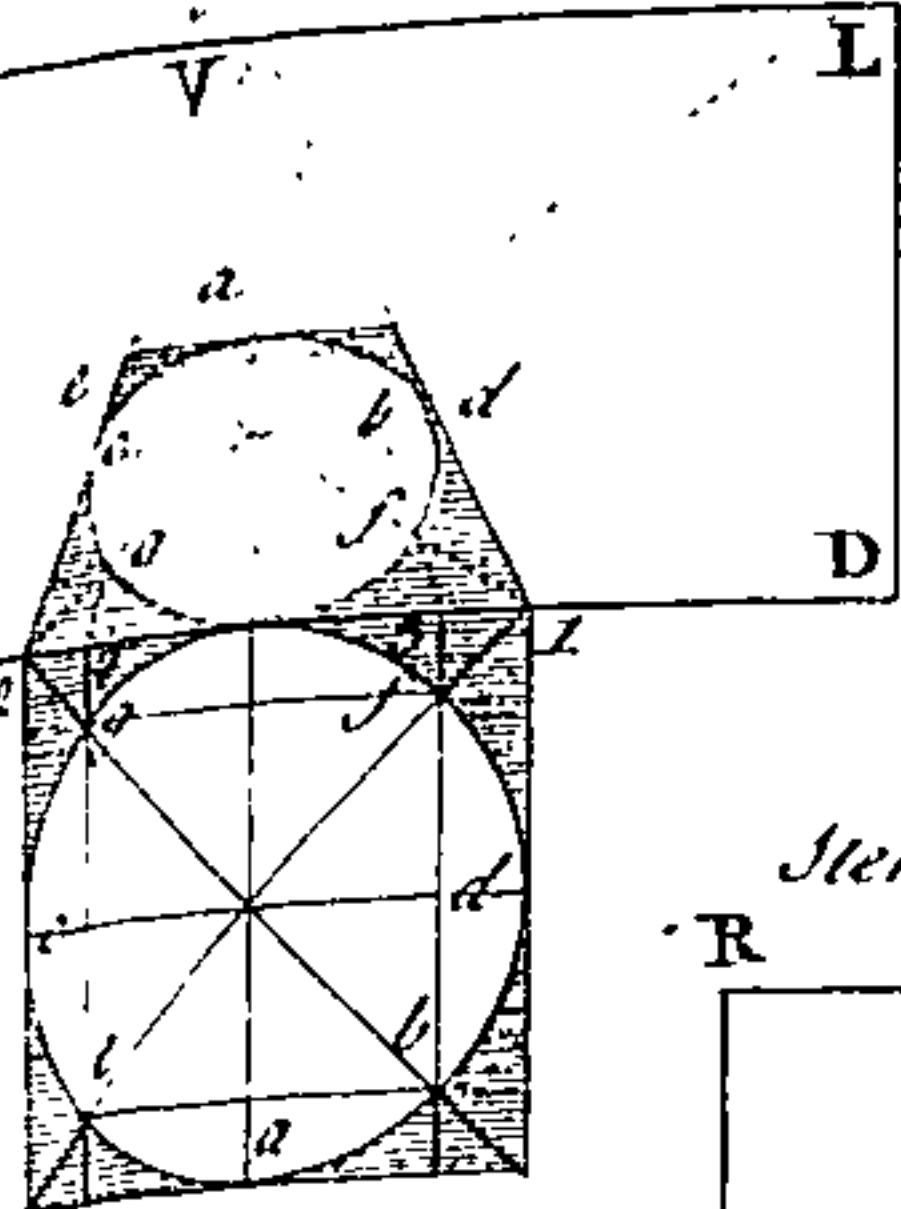


Fig. 14

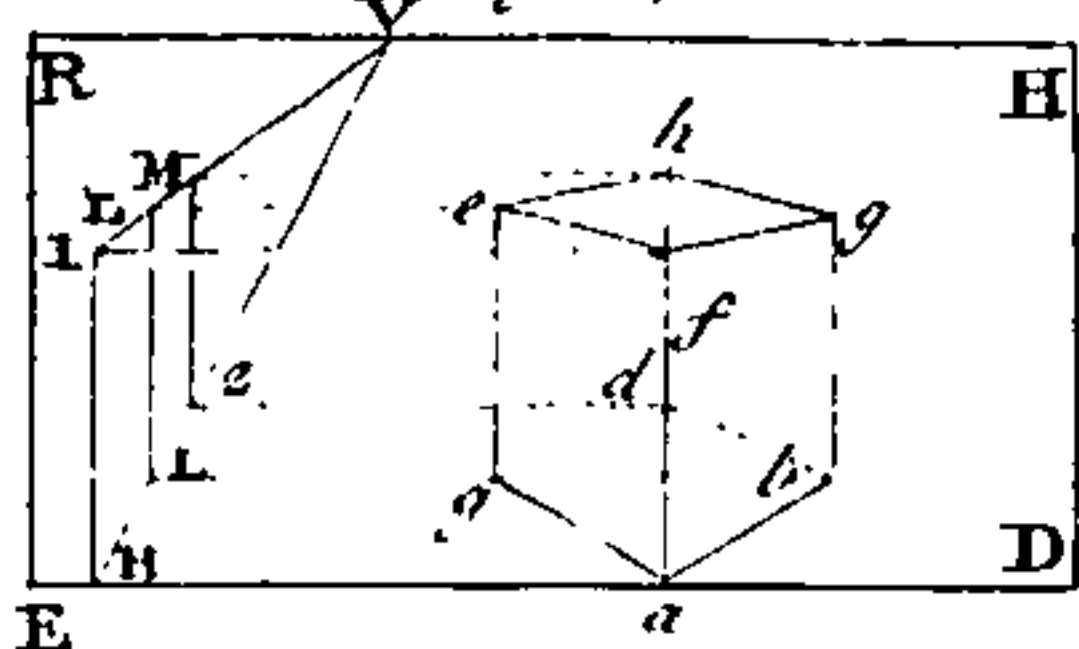


Fig. 4

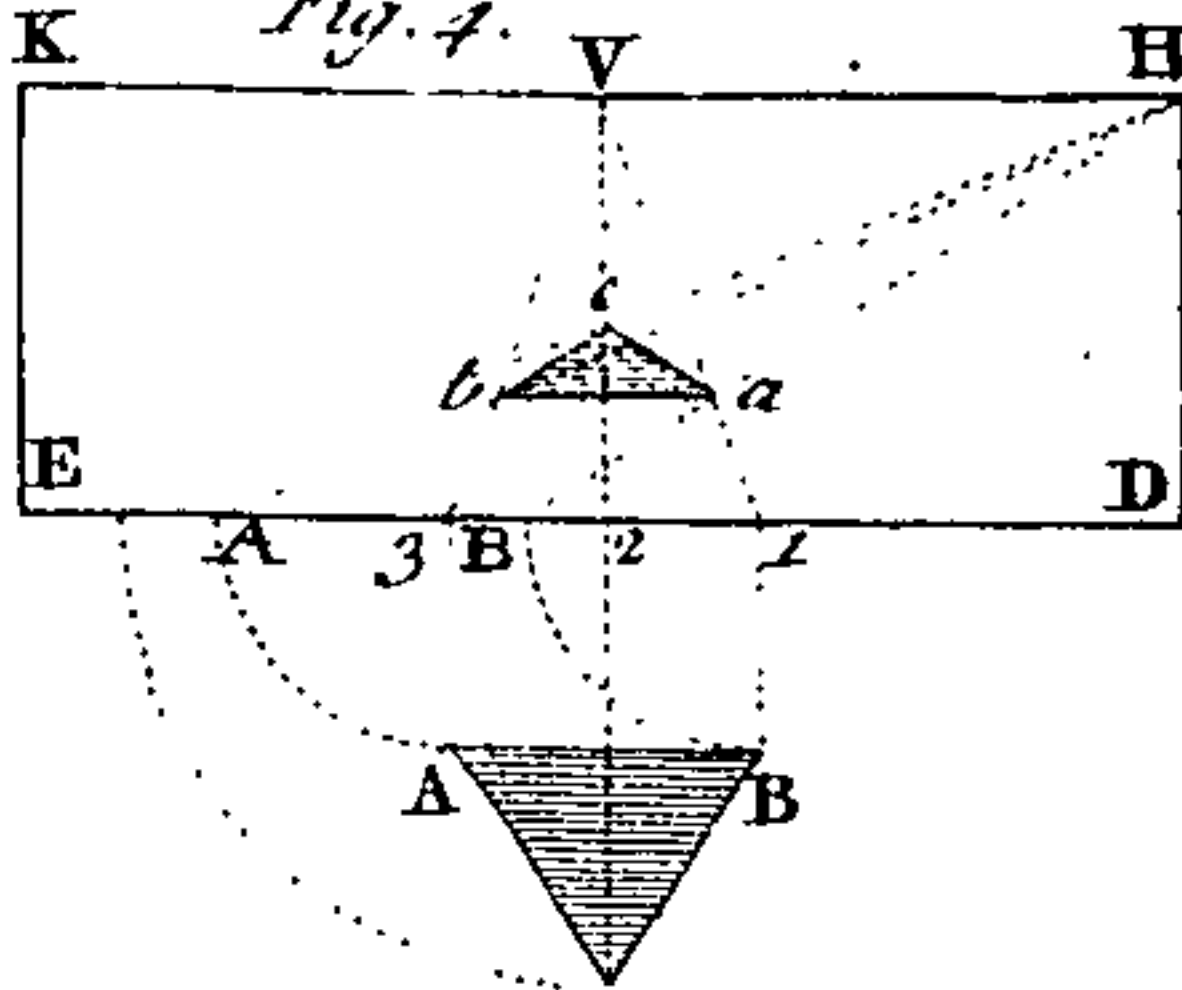
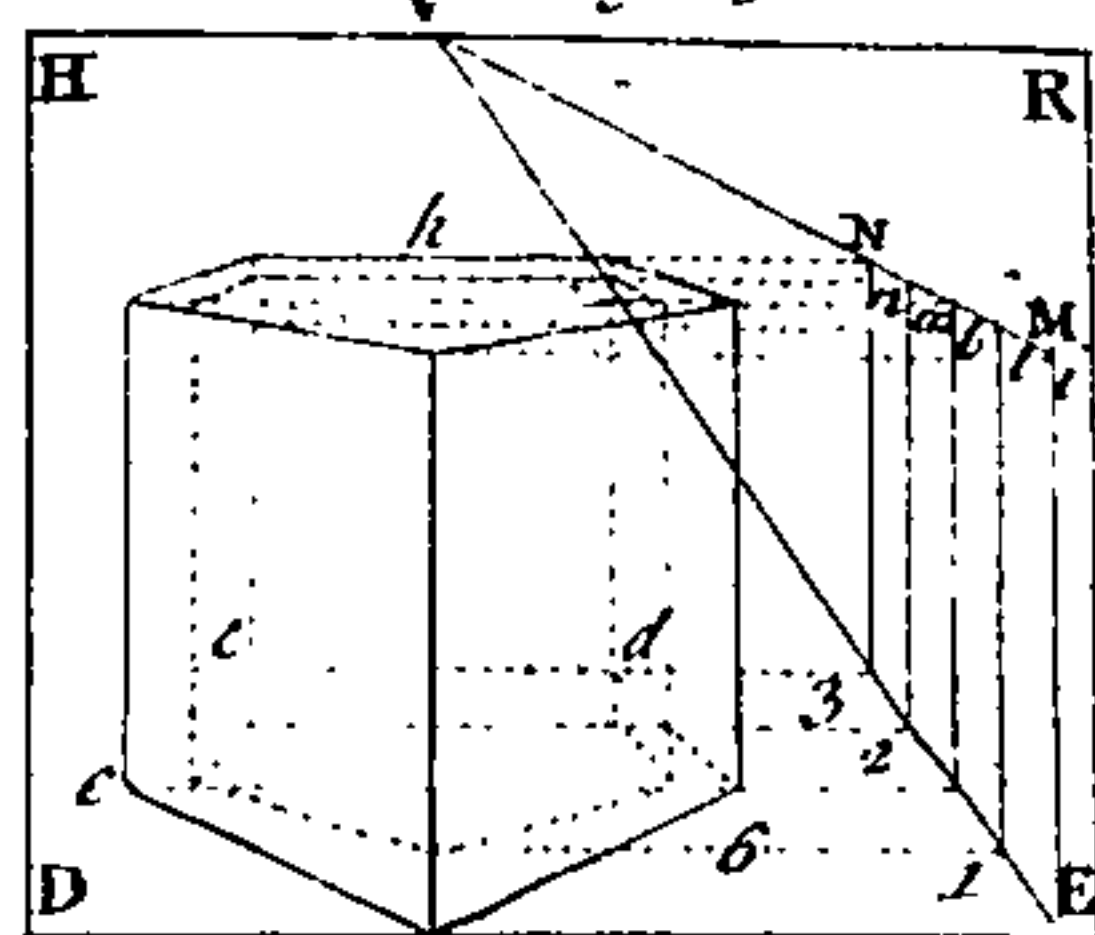


Fig. 15



Stenography of a Truncated Pyramid

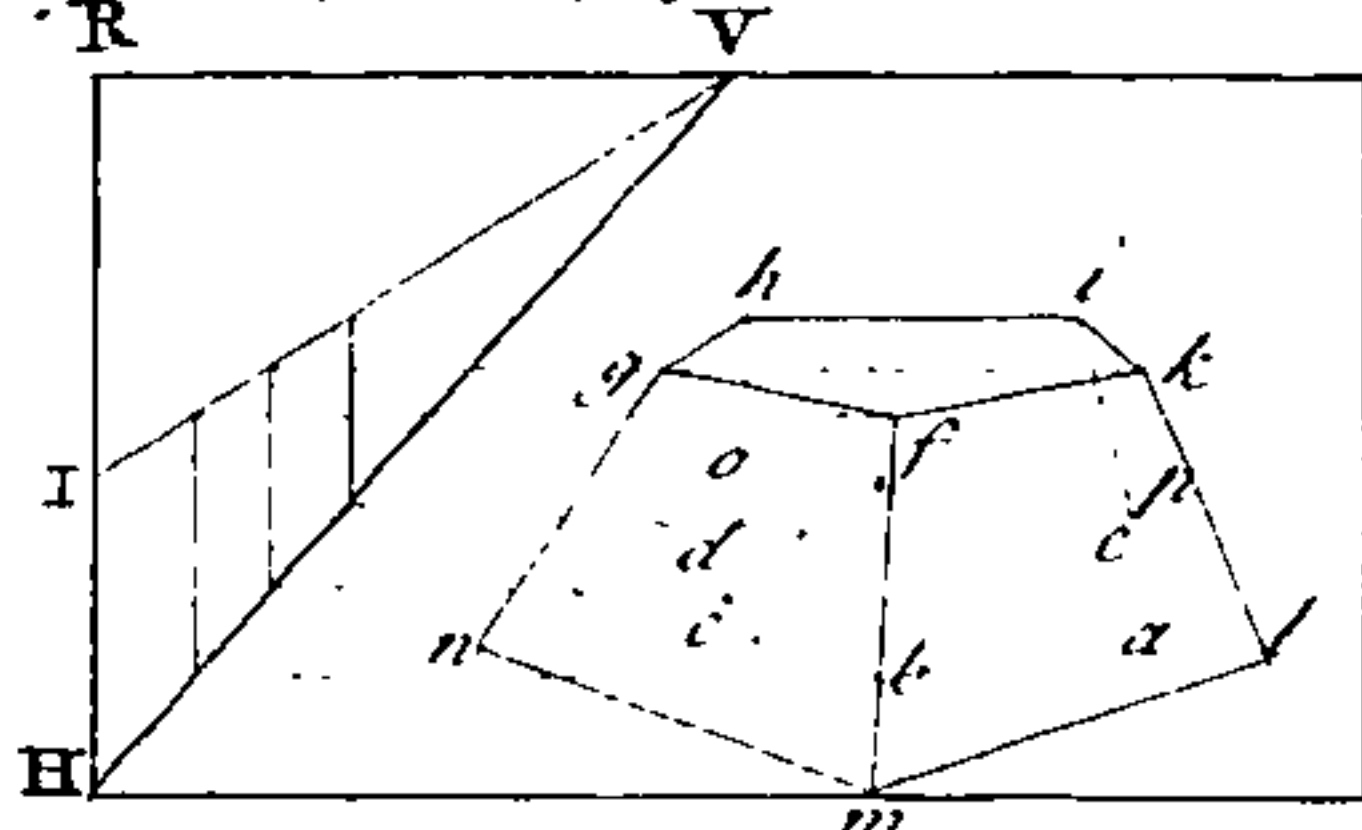
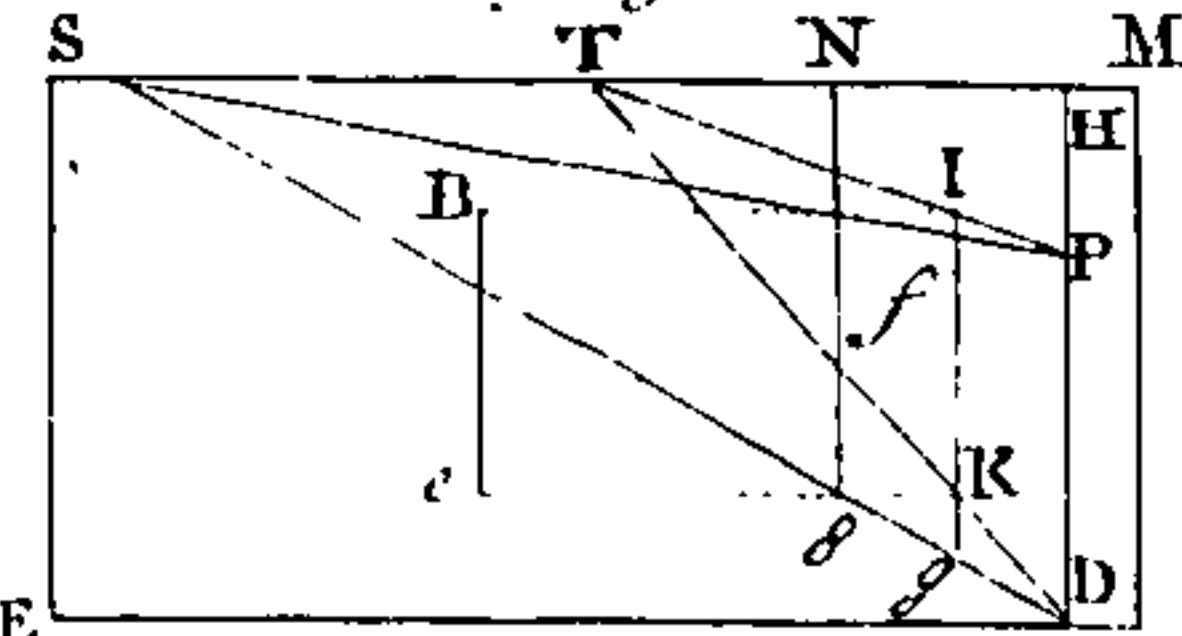
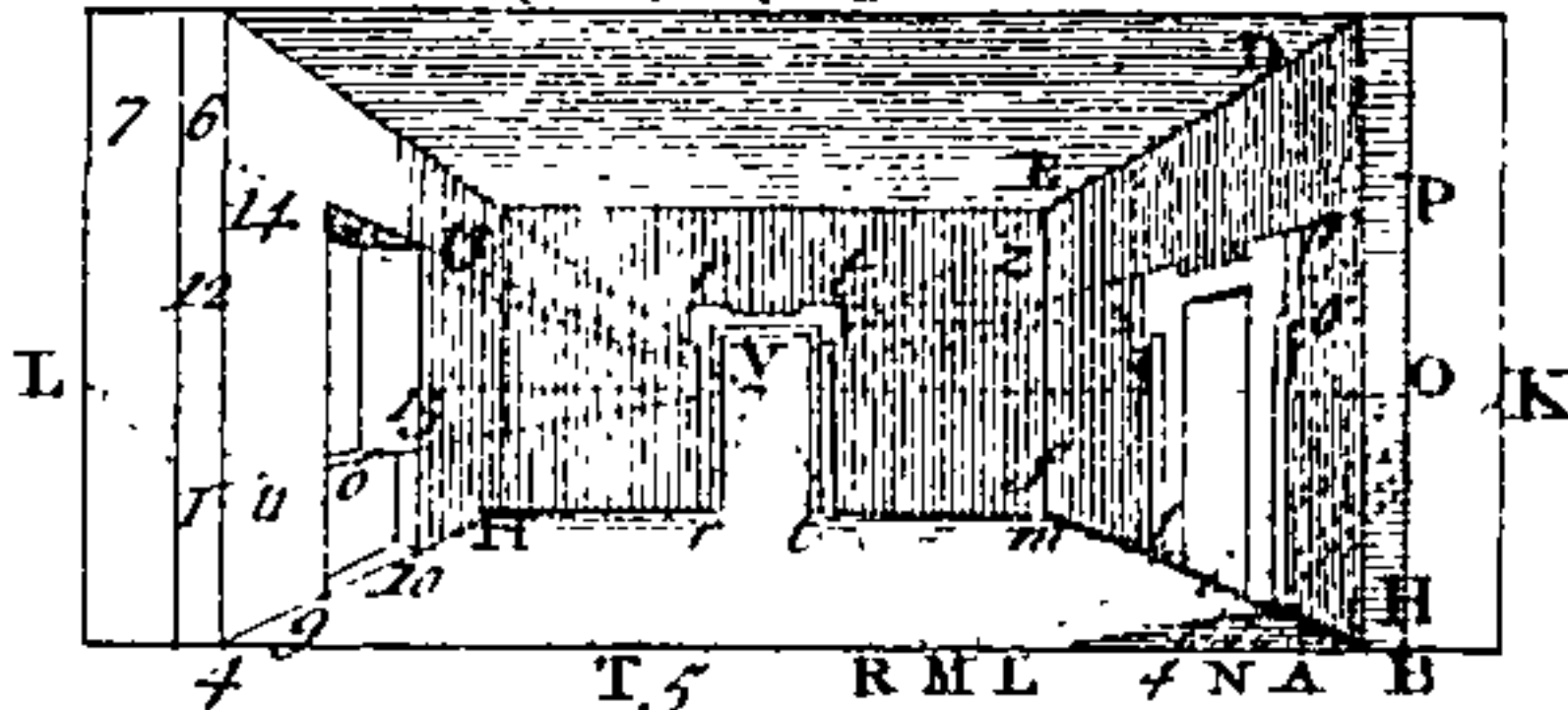


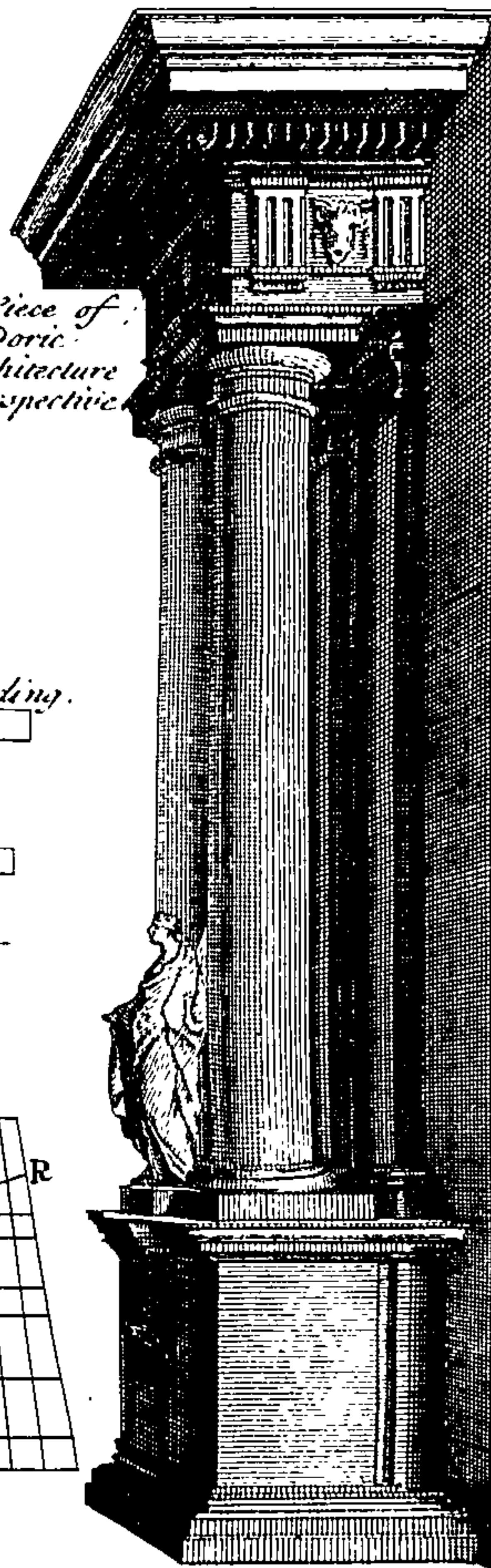
Fig. 13



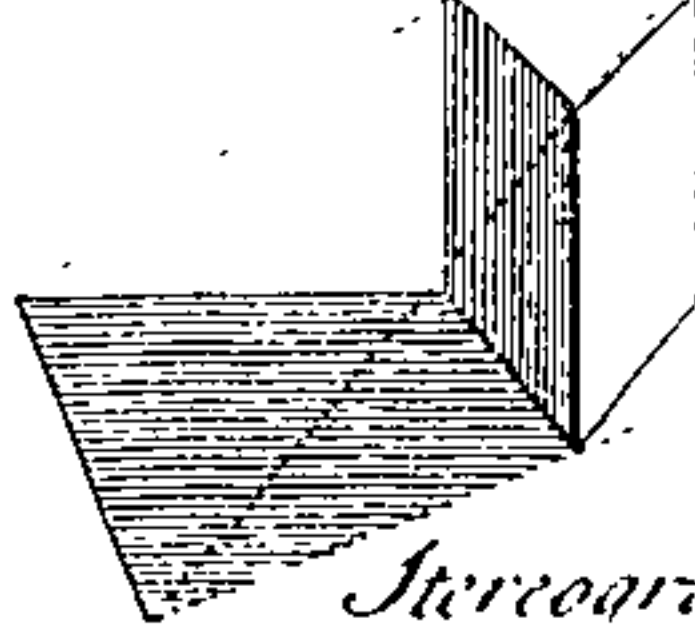
Stenography of a Door



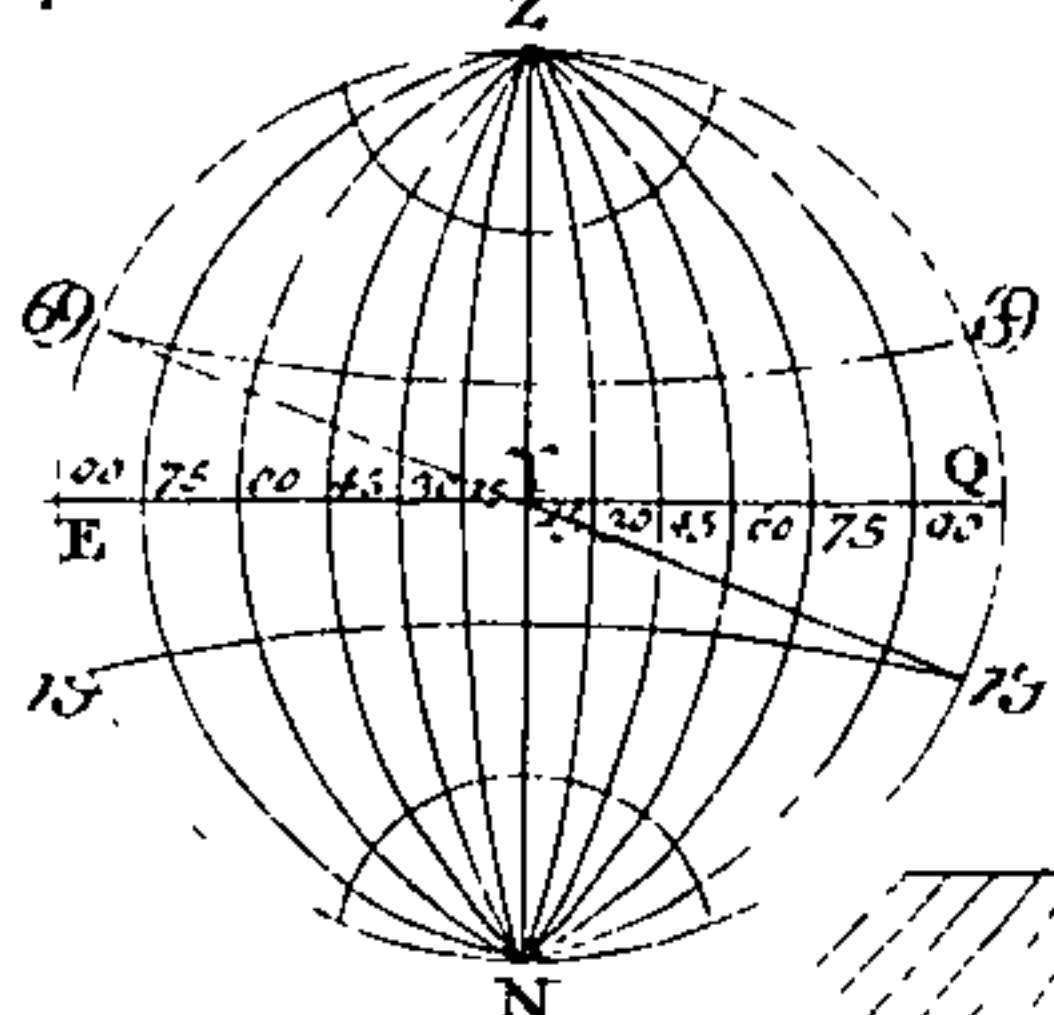
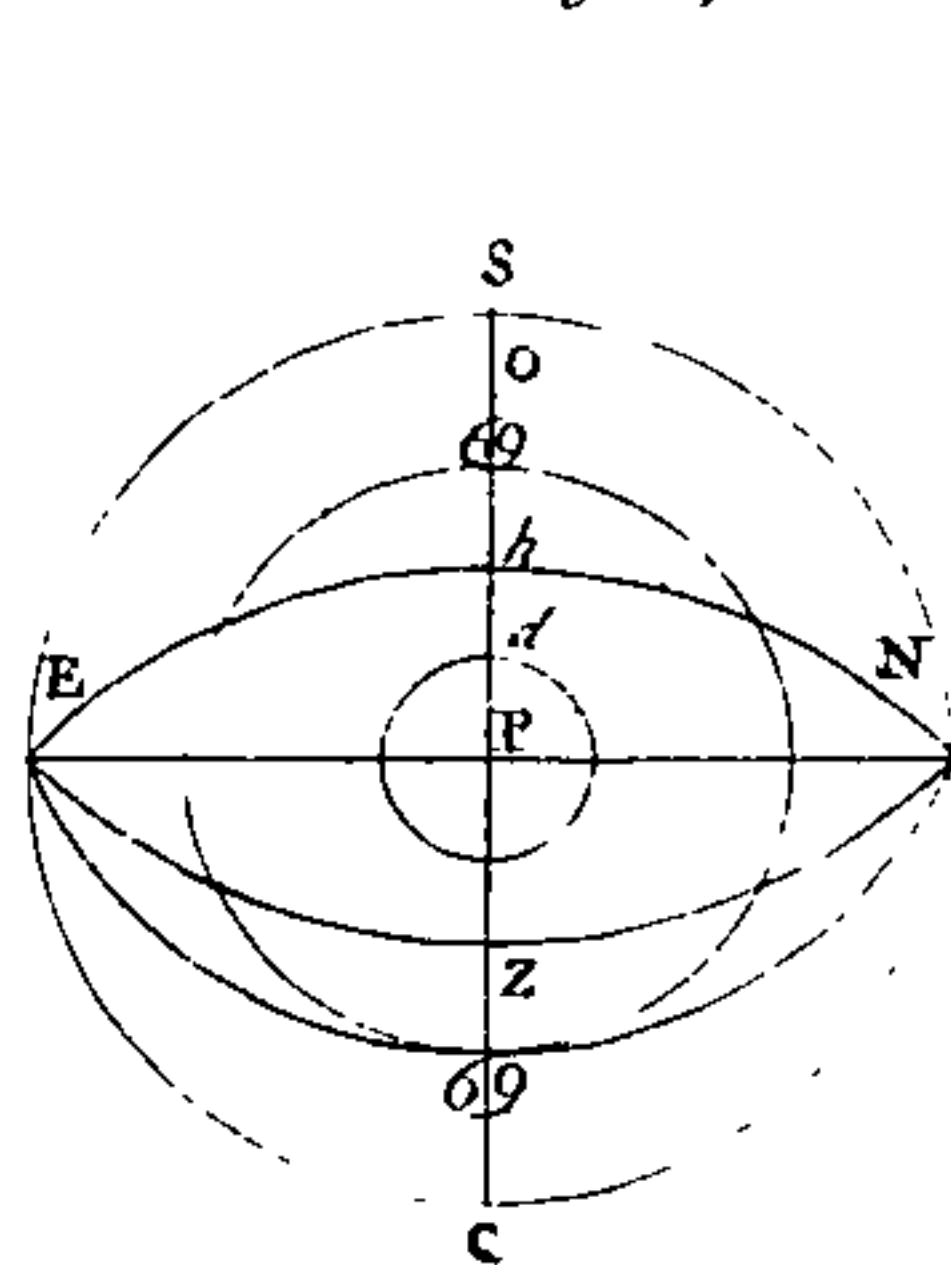
A Piece of
Doric
Architecture
in Perspective



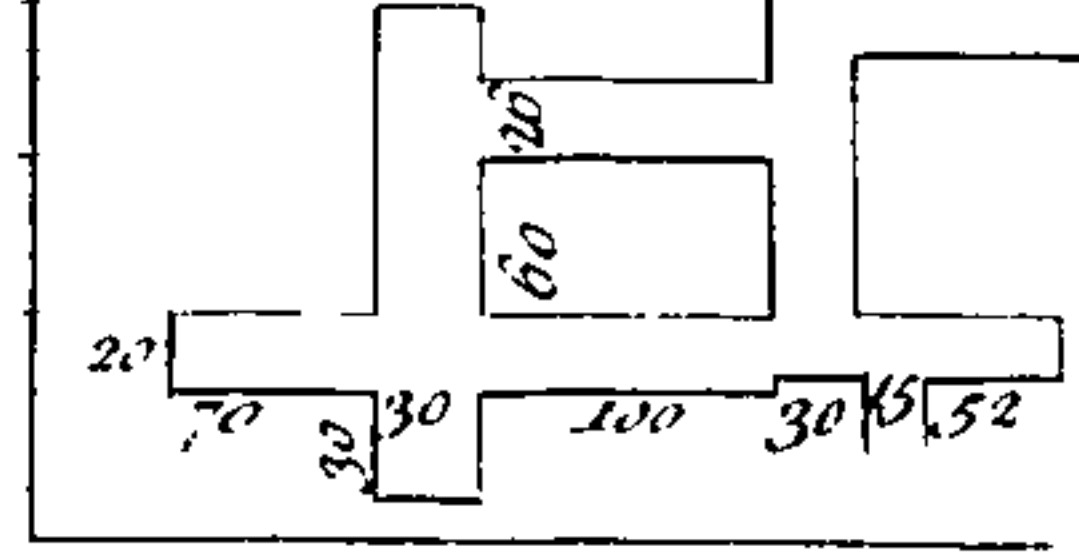
Shadow



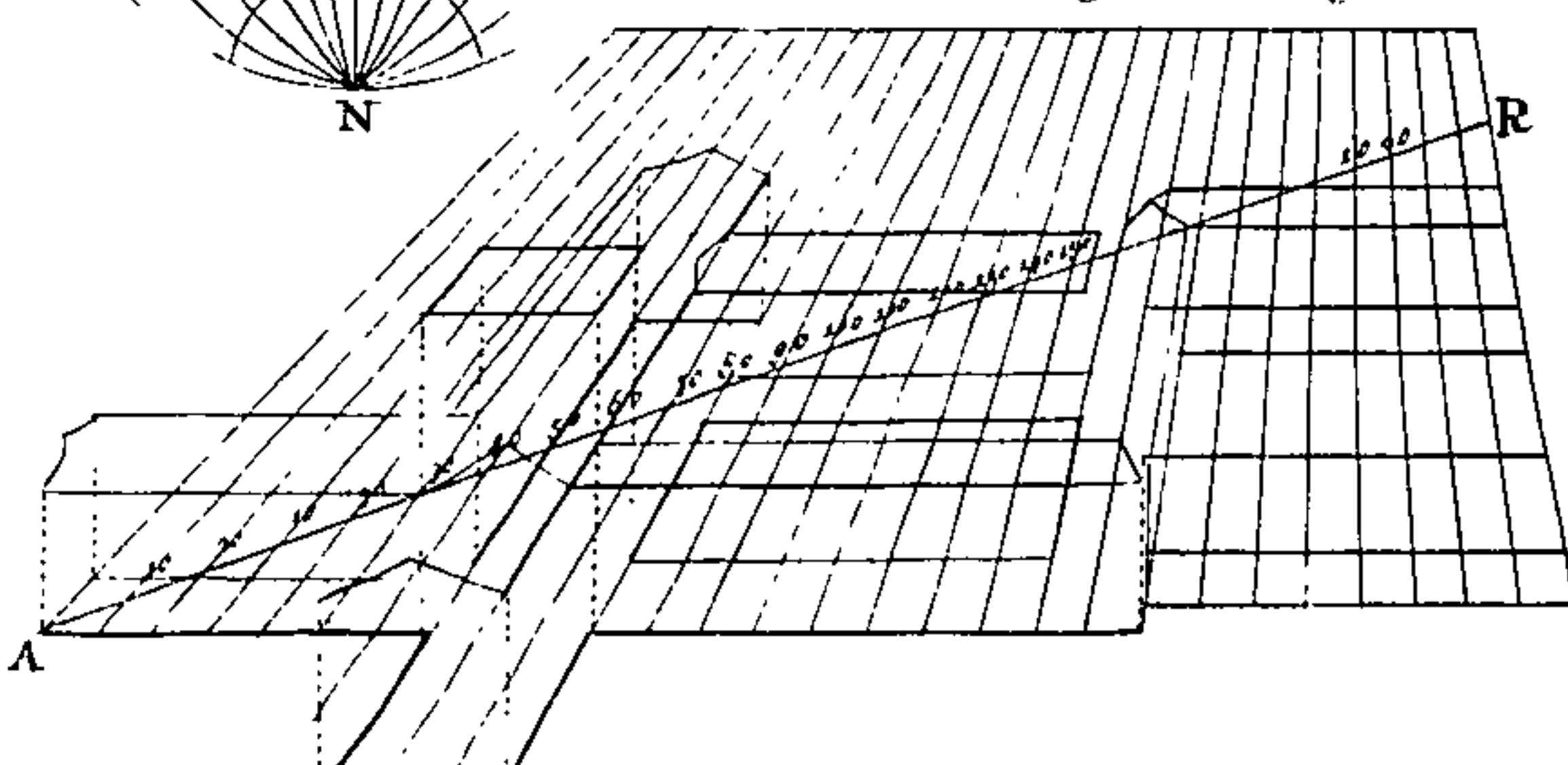
Stereographic Projection



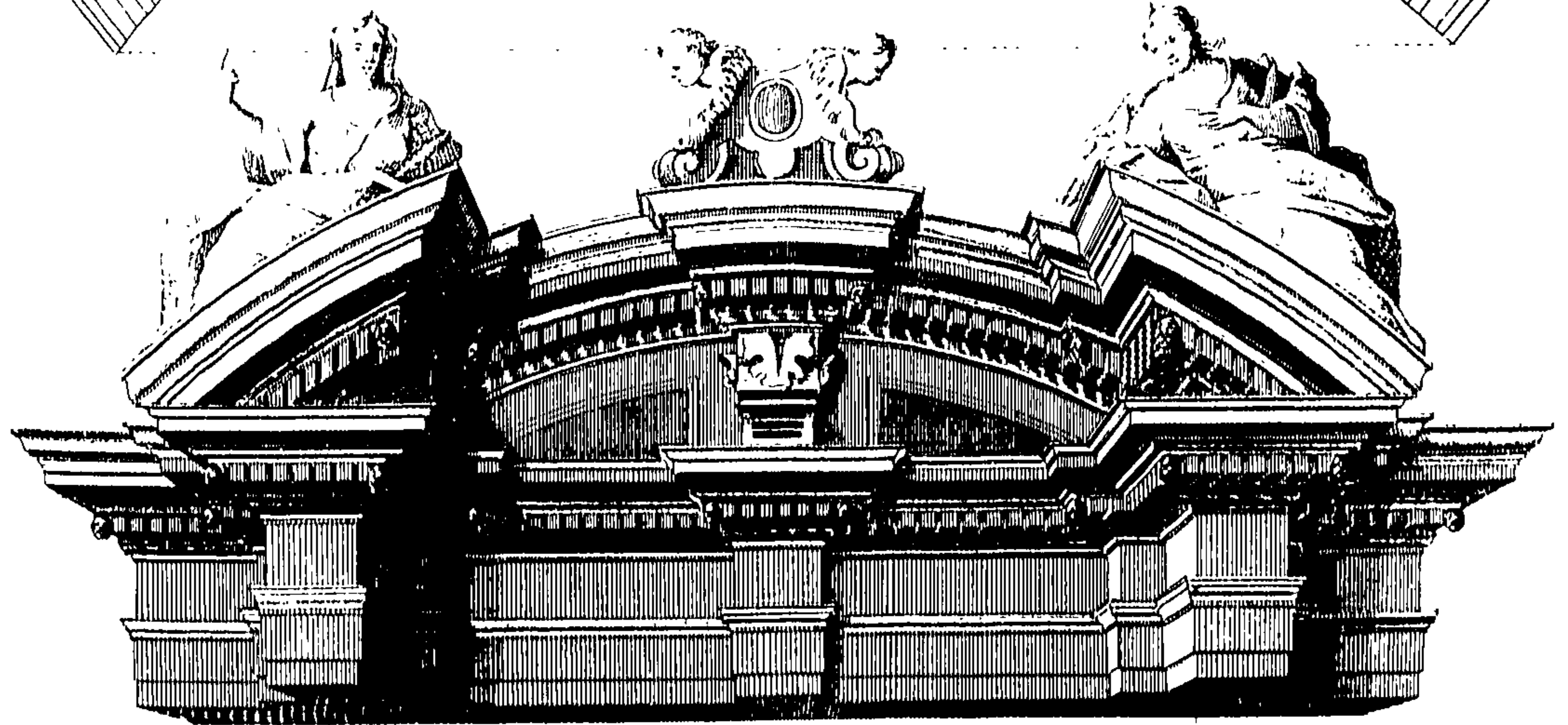
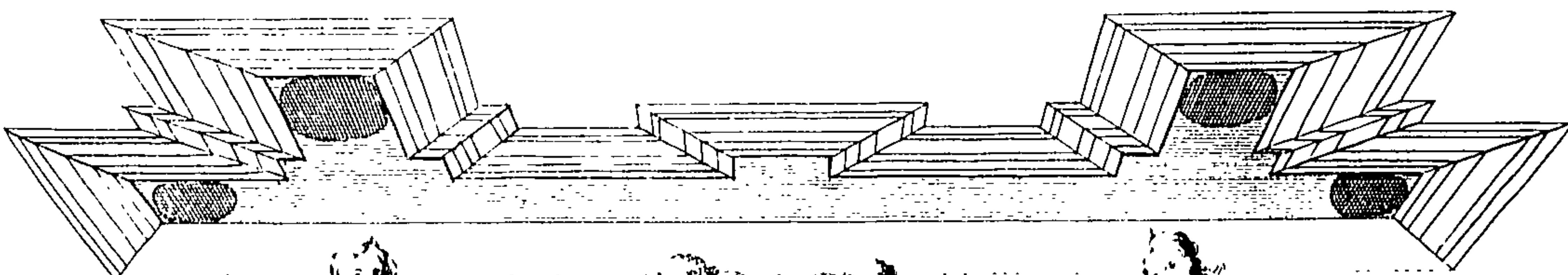
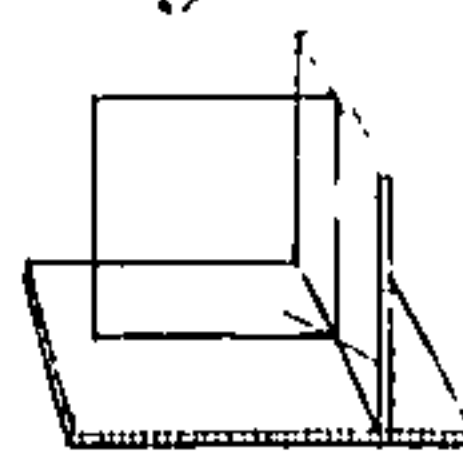
Stenography of Building



Perspective of Building



Line of Distance



Composite Cornice in Perspective

any right Line drawn on a Plane, it will be perpendicular to every other right Line through the same Point drawn on the same Plane.—3. That the Height of the Point appearing on the Plane, is to the Height of the Eye, as the Distance of the objective Point from the Plane, to the Aggregate of that Distance and the Distance of the Eye.

Now for the *Laws of the Projection of plane Figures, or Ichnographick Perspective*, which are as follow.

The *perspective Appearance*, *b*, by an objective Point *H*, (fig. 2.) is exhibited, by drawing, from the given Point, *H*, perpendicular to the fundamental Line *DE*; cutting from that fundamental Line *IK = HI*; Drawing through the Point of Sight *F*, a horizontal Line *FP*; and making *FP*, equal to the Distance of the Eye *SL*: Lastly, drawing from the Point *I* to the Point of Sight *F*, the Point *F* *I*; and from *K* to the Point of Distance *P*, the Line *PK*. The Intersection *b* is the Appearance of the objective Point. Hence,

1. Since the Appearance of the extreme Points or a right Line being given, the Appearance of the whole Line is given; the *ichnographic* Projection of any rectilinear Figure may be had by this Method.

2. Since any Number of Points of a curve Line may by this Means be projected on the *perspective* Plane; the Projection of curve Lines may likewise be effected after the same Manner.

3. Therefore, this Method will suffice for mentilinear Figures; and is consequently universal. There are indeed other Methods delivered by other Authors, but this is the most usual; the *Force* and *Effect* whereof may be illustrated by the following Examples; viz.

If we want to find the *perspective Appearance* of a Triangle, *ABC* (fig. 4.) whose Base *AB*, is parallel to the fundamental Line *DE*; to that fundamental Line, we'll draw a Parallel at an Interval equal to the Altitude of the Eye. Taking a fundamental Point *V*, opposite to this either directly or obliquely, as the Case requires; transferring the Distance of the Eye from *U* to *K*, letting fall from the several Angles of the Triangles *ACB*, the Perpendiculars *A* *1*, *C* *2*, *B* *3*; and setting off these Perpendiculars upon the fundamental Line *DE*, opposite to the Point of Distance *K*, drawing from *1*, *2*, *3*, right Lines to the fundamental or principal Point *U* *1*, *U* *2*, *U* *3*, and from the Points *A*, *B* and *C* of the fundamental Line *DE*, other right Lines *A* *K*, *B* *K*, *C* *K*, to the Point of Distance *K*.

Since *a*, *b* and *c* are the Appearances of the Points *A* and *C*; the right Lines *c* *a*, *a* *b* and *b* *c*, being drawn, *a* *c* *b* will be the Appearance of the triangular *ACB*.

After the same Manner is a Triangle projected on a Plane, where the Vertex *C* is opposed to the Eye: All here required is, that its Situation on the geometrical Plane be changed, and the Vertex *C* turned towards the fundamental Line *DE*.

When we want to exhibit the *perspective Appearance* of a Square *ABDC* (fig. 5.) seen obliquely, and having one of its Sides *AB* in the fundamental Line. The Square being viewed obliquely, we assume the principal Point *U* in the horizontal Line *KR*, in such a Manner as a Perpendicular to the fundamental Line falling without the Side of the Square *AB*, at least, may not bisect it; making *UK* the Distance of the Eye. Then we'll transfer the Perpendiculars *AC* and *BD* to the fundamental Line *DE*, drawing the right Lines *K* *B*, *K* *D*, as also *A* *U*, *U* *C*. Then will *A* and *B* be their own Appearances, and *c* and *d* the Appearances of the Points *C* and *D*; consequently *A* *c* *d* *B* is the Appearance of the Square *ABDC*.

If the Square *ACBD* should be at a Distance from the fundamental Line *DE*; which yet rarely happens in Practice; the Distances of the Angles *A* and *B* must likewise be transferred to the fundamental Line; as is evident from the preceding Problem. And since even the oblique View is not very common; in what follows we shall always suppose the Figure to be posited directly opposite to the Eye, unless where the contrary is expressly mentioned.

We exhibit the *Appearance* of a Square *ABCD* (fig. 6.) whose Diagonal *AC*, is perpendicular to the fundamental Line; by continuing the Sides *DC* and *CB*, till they

meet the fundamental Line in *1* and *2*, setting off from the principal Point *U*, the Distance of the Eye to *K* and *L*; drawing from *K* to *A* and *1*, the right Lines *K* *A* and *K* *1*; and from *L* to *A* and *2*, the right Lines *L* *A* and *L* *2*. Then the Intersections of those Lines exhibit the Appearance of the Square *ABCD* viewed Angle-wise.

Note, That *Intersection* is the cutting of one Line or Plane by another; or the Point or Line wherein two Lines or two Planes cut each other. The mutual Intersection of two Planes is a right Line. The Center of a Circle is in the Intersection of two Diameters. The central Point of a regular or irregular Figure of four Sides, is the Point of Intersection of the two Diagonals.

When we want to exhibit the *Appearance* of a Square *ABCD* (fig. 7.) wherein another Square *IMGH*, is inscribed, the Side of the greater *AB*, being in the fundamental Line; and the Diagonal of the less perpendicular to the fundamental: From the principal Point *U*, we must set off each Way, on the horizontal Line *HR*, the Distances *UL* and *UK*, and by drawing *UA* and *UB*, and *KA* and *LB*; *A* *c* *d* *B* will be the Appearance of the Square *ACDB*. Then by producing the Side of the inscribed Square *IH*, till it meets the fundamental Line in *1*; and drawing the right Lines *K* *1* and *K* *M*; *ib* *g* *M* will be the Representation of the inscribed Square *IHGM*. Hence is easily conceived the Projection of any Figures inscribed in others.

Note, That *Projection* in *Perspective* denotes the Appearance or Representation of an Object on the *perspective* Plane. The *Projection*, e. gr. of a Point, is a Point through which the optick Ray passes from the objective Point through the Plane to the Eye; or it is the Point wherein the Plane cuts the optick Ray. And hence is easily conceived what is meant by the *Projection* of a Line, a Plane, or a Solid.—The *Projection of the Sphere in plano*, is a Representation of several Points or Places of the Surface of the Sphere, and of the Circles described thereon, or of any assigned Parts thereof, such as they appear to the Eye situate at any given Distance, upon a transparent Plane placed between the Eye and the Sphere.—The principal Use of the *Projection of the Sphere* is in the Construction of Planispheres, and particularly Maps and Charts, which are said to be of this or that *Projection*, according to the several Situations of the Eye, and the *perspective* Plane with regard to the Meridians, Parallels, and other Points and Places to be represented.—The *Projection of the Sphere* is usually divided into *Orthographick* and *Stereographick*.

Orthographick Projection, is that wherein the Superficies of the Sphere is drawn on a Plane, cutting it in the Middle; the Eye being placed at an infinite Distance vertically to one of the Hemispheres.—The *Laws* of this Sort of *Projection*, are these: 1. The Rays by which the Eye at an infinite Distance perceives any Object, are parallel. 2. A right Line perpendicular to the Plane of the *Projection*, is projected into a Point, where that right Line cuts the Plane of the *Projection*. 3. A right Line not perpendicular, but either parallel or oblique to the Plane of the *Projection*, is projected into a right Line, and is always comprehended between the extreme Perpendiculars. 4. The *Projection* of the right Line is the greatest, when that Line is parallel to the Plane of the *Projection*. 5. Hence it is evident, that a Line parallel to the Plane of the *Projection*, is projected into a right Line equal to itself; but if it be oblique to the Plane of the *Projection*, it is projected into one which is less. 6. A plane Surface, at right Angles to the Plane of the *Projection*, is projected into that right Line, in which it cuts the Plane of the *Projection*. Hence it is evident, that a Circle standing at right Angles to the Plane of the *Projection* which passes through its Center, is projected into that Diameter, in which it cuts the Plane of the *Projection*. 7. A Circle parallel to the Plane of the *Projection*, is projected into a Circle equal to itself; and a Circle oblique to the Plane of the *Projection*, is projected into an Ellipsis.

Stereographick Projection, is that wherein the Surface and Circles of the Sphere are drawn upon the Plane of a great Circle, the Eye being in the Pole of that Circle. As to the *Properties of this Sort of Projection*.

1. In this *Projection* a right Circle is projected into a Line of half Tangents. 2. The Representation of a right Circle perpendicularly opposed to the Eye, will be a Circle in the Plane of the *Projection*. 3. The Representation of a Circle placed oblique to the Eye, will be a Circle in the Plane of *Projection*. 4. If a great Circle is to be projected on the Plane of another great Circle, its Center will lie in the Line of Measures, distant from the Center of the Primitive by the Tangent of its Elevation above the Plane of the Primitive. 5. If a lesser Circle, whose Poles lie in the Plane of the *Projection* were to be projected; the Centre of its Representation would lie in the Line of Measures, distant from the Center of the Primitive, by the Secant of the lesser Circles Distance from its Pole, and its Semidiameter or Radius be equal to the Tangent of that Distance. 6. If a lesser Circle were to be projected, whose Poles lie not in the Plane of the *Projection*, its Diameter in the *Projection*, if it falls on each Side of the Pole of the Primitive, will be equal to the Sum of the half Tangents of its greatest and nearest Distance from the Pole of the Primitive, set each Way from the Center of the Primitive in the Line of Measures. 7. If the lesser Circle to be projected, falls entirely on one Side of the Pole of *Projection*, and do not encompass it; then will its Diameter be equal to the Difference of the half Tangents of its greatest and nearest Distance from the Pole of the Primitive, set off from the Center of the primitive one, and the same Way in the Line of Measures. 8. In the *Stereographick Projection*, the Angles made by the Circles of the Surface of the Sphere, are equal to the Angles made by their Representations in the Plane of their *Projection*.

To exhibit the *Perspective of a Pavement*, consisting of square Stones directly. We must divide the Side A B (fig. 8.) transferred to the fundamental Line D E into as many equal Parts as there are square Stones in one Row, drawing from the several Points of Division, right Lines to the principal Point U; and from A to the Point of Distance K, a right Line A K; and from B to the other Point of Distance L, another L B. Drawing likewise through the Points of the Intersections of the corresponding Lines, right Lines on each Side to be produced to the right Lines A U, and B U; then will A f g B be the Appearance of the Pavement A F G B.

For the *Exhibition of the Perspective of a Circle*.—If the Circle be small, we'll circumscribe a Circle about it; draw the Diagonals and Diameters *b a* and *d e* (fig. 9.) intersecting each other at right Angles; and the right Lines *f g* and *b c* parallel to the Diameter *d e* through *b* and *f*; drawing also through *c* and *g* right Lines meeting the fundamental Line D E in the Points 3 and 4, to the principal Point V, we'll draw the right Lines V 1, V 3, V 4, V 2; and to the Points of the Distance L and K, the right Lines L 2 and K 1. Lastly, connecting the Points of Intersection *a, b, d, f, b, g, c, c*, with Arches *a b, b d, d f*, &c. thus will *a, b, d, f, b, g, c, c, a*, be the Appearance of the Circle.

If the Circle be large, on the Middle of the fundamental A B (fig. 10.) we'll describe a Semi-circle; and from the several Points of the Periphery, C, F, G, H, I, &c. to the fundamental Line, we'll let fall Perpendiculars C 1, F 2, G 3, H 4, I 5, &c. drawing from the Points A, 1, 2, 3, 4, 5, &c. right Lines, to the principal Point V, as also a right Line from B, to the Point of Distance L; and another from A to the Point of Distance K, drawing also through the common Intersections, right Lines as in the preceding Problem: Thus shall we have the Points *c, f, g, b, i*, which are the Representation of those A, C, F, G, H, I, which being connected as before, give the Projection of the Circle.

Hence appears not only how any curvilinear Figure may be projected on a Plane, but also how any Pavement consisting of any Kind of Stones, may be delineated in *Perspective*.

Hence also appear, what Use the Square is of in *Per-*

spective, for even in the second we use a Square divided into certain *Areolæ*, and circumscribed about the Circle; though it be not delineated on the geometrical Plane in the *Diagram*.

Note, That *Diagram* is a Scheme for the Explanation or Demonstration of any Figure, or the Properties thereto belonging.

If we want to exhibit the *Perspective of a regular Pentagon*, having a broad Limb terminated by Lines parallel thereto.—1. From the several Angles of the exterior Pentagon A, B, C, D, E, (fig. 11.) to the fundamental Line T S, we'll let fall Perpendiculars A 0, B 1, C 2, D 3, E 4; which, as in the former, we'll transfer to the fundamental Line. Connecting the Points 1, 2, 3, 4, to the principal Point V; and the Points 1, 2, 3, 4, to the Point of Distance K. Thus will the common Intersections represent the Appearance of the exterior Pentagon. 2. If now from the inner Angles G H I L, the Perpendiculars G 0, H 5, K 6, I 7, L 8, be in the like Manner let fall; and the rest be done, as in the former; we shall have the Representation of the inner Pentagon. The Pentagon A B C D E, therefore, with its Limb, is represented in *Perspective*.

This Problem is added for the Sake of an Instance of the Projection of a Figure that has a broad Limb or Edge.

Note, Notwithstanding, that if the Magnitudes of the several Parts of an Object, be given in Numbers, together with the Height and Distance of the Eye; its Figure is to be first constructed by a geometrical Scale; and the fundamental Point with the Point of Distance, to be determined by the same. Nor is it always necessary, that the Object be delineated under the fundamental Point with the Point of Distance to be determined by the same.—Nor is it always necessary, that the Object be delineated under the fundamental Line; in the Projection of Squares and Pavements it is best alone. But where it is necessary, and Space is wanting, it must be drawn a-part; finding the Divisions in it, and transferring them to the fundamental Line in the Plane. Threads being hung in the principal Point, and the Point of Distance, and stretched to the Points of the Divisions of the fundamental Line; the common Intersection of the Threads will give the Projection of the several Points without Confusion; a Thing much to be feared from the Multiplicity of Lines to be drawn. Thus far for the *Ichnographick Perspective*.

As to the Doctrine of *Scenographick Perspective*, or the Projection of Bodies on a Plane it is as follows.

1. On a given Point C (fig. 13.) to raise a *Perspective Altitude*, answerable to the given objective Altitude, P Q; we must raise on the fundamental Line, a Perpendicular P Q, equal to the given objective Altitude: Drawing right Lines P T, and Q T, from P and Q to any Point, as T; and from the given Point C, a Line C K, parallel to the fundamental Line D E; and meeting the right Line Q T in K, where we'll erect a Perpendicular to K C, viz. I K; this I K is the *Scenographick Altitude* required.

2. If we want to exhibit the *Perspective of a Solid*. We must find the Projection of its Base in the *Ichnographick Perspective*, and in the several Points thereof erect the *Perspective Altitude*: Thus will the *Scenography* of the Solid be finished, except for what relates to the Shadow. For Example.

To exhibit the *Scenographick Perspective of a Cube*, viewed Angle-wise.—Since the Base of a Cube viewed Angle-wise, and standing on a geometrical Plane is a Square viewed Angle-wise; draw a Square on the *Perspective Plane*, after the Manner laid down above; raise the Side of the Square H I (fig. 15.) perpendicularly in some Point of the fundamental Line D E; and to any Point V, of the horizontal Line H R, draw right Lines V I and V H, from the Angles *d b* and *c*, draw *c 1, d 2*, parallel to the fundamental Line D E, from the Points 1 and 2, raise L 1 and M 2 perpendicular to the same. Lastly, since H I is the Altitude to be raised in *a*, L 1 in *c*, and *b* and M 2 in *d*; in *a* raise *f a*, perpendicular to *a I*; and in *b* and *c* raise *b g*, and *c e*, perpendicular

dicular to $b c$ 1; and lastly $d b$ perpendicular to $d 2$; and let $a f$ be equal to $H I$, $b g = e c = L 1$, and $b d$ to $M 2$; if then the Points g, b, e, f , be connected by right Lines, the *Scenography* will be finished.

Note, That this Method is general, but its Application is not equally obvious in every Case; therefore we must enter into a more particular Illustration thereof, by a few other Examples, *viz*.

To exhibit the *Scenography* of a Cube, viewed by an Angle. — 1. As the Basis of a Cube viewed by an Angle, standing on a geometrical Plane, is a Square viewed by an Angle; draw a Square viewed angular-wise, on the *Perspective* Table, or Plane. 2. Raise the Side $H I$ (fig. 14.) of the Square, perpendicularly on each Point of the terrestrial Line $D E$; and to any Point as V , of the horizontal Line $H R$, draw the right Line $V I$ and $V H$. 3. From the Angles d, b , and c , draw $c 1, d 2$, &c. parallel to the terrestrial Line $D E$. 4. From the Points 1 and 2, raise $L 1$, and $M 2$, perpendicular to the same. Lastly, since $H I$ is the Height to be raised in a , $L I$ in c and b , and $M 2$ in d ; in a , raise the Line $f a$ perpendicular to $a E$; in b and c , raise $b g$ and $c e$ perpendicular to $b c$ 1; and lastly, raise $d b$ perpendicular to $d 2$; if then the Points g, b, e, f , be connected by right Lines, the *Scenography* will be compleat.

The *Scenography* of a hollow quinquangular Prism, is exhibited thus. 1. Since the Base of a hollow quinquangular Prism, standing on a geometrical Plane, is a Pentagon, with a Limb or Breadth of a certain Dimension, the Appearance of this Pentagon must be found on a Table or Plane. 2. On any Point, as H , of the terrestrial Line $D E$ (fig. 15.) a perpendicular $H I$ must be raised equal to the objective Altitude; and to any Point, $a v$ of the horizontal Line $H I$, the Lines $H V$, and $I V$, are to be drawn. 3. From the several Angles a, b, d, e, c , of the *Perspective* Ichnography, both the internal and external ones, must be drawn right Lines, as $b 2, d 3$, &c. parallel to the terrestrial Line; and from the Points 1, 2, 3, Perpendiculars raised to the same, as $L 1, M 2, n 2, N 3, n 3$. If these then be raised in the correspondent Points of the Ichnography, as in the preceding Article, the *Scenography* will be compleat.

As to the *Exhibition* of the *Scenography* of a Cylinder. — 1. Since the Base of a Cylinder, standing on a geometrical Plane, is a Circle; seek the Appearance of a Circle. In the Points a, b, d, f, g, b, e, c , the *Scenography* of the Circle will be compleat.

It is evident, that those Lines are to be omitted, both in the Plan and in the Elevation, which are not exposed to the Eye; though they are not to be disregarded from the Beginning, as being necessary for the finding of other Lines. As for Example, in the *Scenography* of the Cube, viewed angle-wise, the Lines b, d , and $d c$, in the Base, and $d b$ in the Elevation, are hid from the Eye, and are therefore omitted in the Description. But since the upper Point b is not to be found, unless the Point d be had in the Ichnography; nor can the Lines $g b$ and $d e$, be drawn without the Height $d b$; the Appearance of the Point d is as necessary to be determined in the Operation, as the Height $b d$.

To exhibit the *Scenography* of a Pyramid standing on its Base. — Suppose, *e. gr.* it were required to delineate a quadrangular Pyramid, viewed by an Angle. 1. Since the Base of such Pyramid is a Square, seen by an Angle, we must draw such a Square. 2. To find the Vertex of the Pyramid, *i. e.* a Perpendicular let fall from the Vertex to the Base, we'll draw Diagonals mutually intersecting each other in e . 3. On any Point, as H , of the terrestrial Line $D E$, raise the Altitude of the Pyramid $H I$; and drawing the right Lines $H V$ and $I V$, to each Point of the horizontal Line $H R$; we'll produce the Diagonal $a b$, till it meets the Line $V H$ in b . Lastly, from b we'll draw $b i$ parallel to $H I$; this being raised on the Point e , will give the Vertex of the Pyramid K ; consequently the Lines $d k, k a$, and $k b$, will be determined at the same Time. After the like Manner is the *Scenography* of a Cone delineated.

If it be the *Scenography* of a truncated Pyramid, it is exhibited thus. — Suppose the truncated Pyramid quadrangular: 1. Then, if from the several Angles of the upper Base be conceived Perpendiculars let fall to

the lower Base, we shall have a Pentagon, with another inscribed therein, whose Sides are parallel to those of the former. This coincides with a Pentagon, furnished with a Rim or Breadth, &c. and may, therefore, be delineated in the same Manner. Raising the Altitude of the truncated Pyramid $I H$, determines the *Scenographick* Altitudes, to be raised in the Points a, b, c, d, e . If now the Points higher, f, g, b, i, k , be connected by right Lines; and the Lines $l k, f m, g n, b o$, be drawn, the *Scenography* will be compleat. By drawing two concentrick Circles in a geometrical Plane, and doing every Thing else, as in this Problem, the *Scenography* of a truncated Cone will be drawn.

To exhibit the *Scenography* of Walls, Columns, &c. or to raise them on the Pavement. 1. Suppose a Pavement $A F H I$, represented in a Plan, together with the Bases of the Columns, &c. if there be any. 2. Upon the terrestrial Line set off the Thickness of the Wall $B A$ and 1. 3. Upon A and B , as also upon 3 and 1, raise Perpendiculars $A D$ and $B C$, as also 3, 6, and 1, 7. 4. Connect the Points D and b , with the principal Point V , by the right Lines $D V$ and $b V$. 5. Upon F and H raise Perpendiculars $H G$ and $E F$: Thus will all the Walls be delineated.

How to raise the Pillars, &c. there needs nothing but from their several Bases (whether square or circular) projected on the perspective Plane, to raise indefinite Perpendiculars; and on the fundamental Line, where intersected by the Radius $F A$ passing through the Base, raise the true Altitude $A D$; for $D V$ being drawn as before, the *scenographical* Altitudes will be determined.

To exhibit the *Scenography* of a Door in a Building. — Suppose a Door required to be delineated in a Wall $D E F A$. 1. Upon the fundamental Line set off its Distance $A N$, from the Angle A , together with the Breadths of the Posts $N I$ and $L M$, and the Breadth of the Gate itself $L I$. 2. To the Point of Distance K , from the several Points N, I, L, M , draw right Lines $K N, K I, K L, K M$, which will determine the Breadth of the Door $l i$, and the Breadth of the Posts $i n$ and $m l$. 3. From A to O set off the Height of the Gate $A O$, and from A to P , the Height of the Posts $A P$. 4. Join O and P with the principal Point, by the right Lines $P V$ and $O V$. 5. Then from n, i, l, m , raise Perpendiculars, the middle ones whereof are cut by the Line $O V$ in a , and the Extremes, by the right Line $V P$ in p . Thus will the Door be delineated with its Posts. If the Door were to have been exhibited in the Wall $E F G H$, the Method were nearly the same: For, 1. Upon the terrestrial Line, set off the Distance of the Door from the Angle, and thence also the Breadth of the Door $R T$. 2. From R and T , draw right Lines to the principal Point V , which give the Breadth $r t$ in the perspective Plane. 3. From r and t raise indefinite Perpendiculars to $F H$. 4. From A to O set off the true Height $A O$. Lastly, from O , to the principal Point V , draw the right Line $O V$, intersecting $E F$ in Z , and make $r r$ and $t t$ equal to $F Z$. Thus is the Door $r r, t t$, drawn; and the Posts are easily added as before.

When you know how to represent Doors, you will find no Difficulty in adding Windows; all that is here farther required, being to set off the Height of the Window from the Bottom of the Ground. The whole Operation is as follows: 1. From 1 to 2 set off the Thickness of the Wall at the Window; and from 3 to 4 its Distance from the Angle 3; and from 4 to 5 its Breadth. 2. From 4 to 5, to the Point of Distance L , draw the right Lines $L 5$ and $L 4$, which will give the perspective Breadth $10, 9$ of the Window. 3. From 10 and 9 raise Lines perpendicular to the Pavement, *i. e.* draw indefinite Parallels to $b, 3$. 4. From 3 to 11 set off the Distance of the Window from the Pavement 3, 11; and from 11 to 12, its Height 11, 12. Lastly, from 11 and 12, to the principal Point V , draw Lines $V 11$, and $V 12$; which intersecting the Perpendiculars 10, 13, and 9, 14, in 13 and 14, as also in 15 and 16, will exhibit the Appearance of the Window.

Note, That from these Examples, which are all no more than the Application of the first general Rules, it will be easily perceived what Method to take to delineate any other Thing, and at any Height from the Pavement. Now we'll return to *Perspective*, properly speaking.

In exhibiting the *Perspective* of a Building, Regard is had to the Height of the horizontal Line, all above the horizontal being seen in the upper Part; and all below it in the under Part: Whence *Perspective* becomes divided into the *high* and *low Sight*, both which may be illustrated by what follows.

To represent a Building (*v. gr.* Palace, College, &c.) in *Perspective*. 1. Take the Ichnography or Ground-Plot of the Building; its Length, Breadth, and Depth, by actual measuring, and take its Altitude with a Quadrant.

2. Make a Scale divided into two or three hundred equal Parts, either actually, or so as that each Division signify ten Parts: By this Scale lay down the Ground-Plot.

This done, having a long Rule, and a Square, which by sliding on the Rule helps you to draw your Perpendiculars with more Facility, reduce it into *Perspective*, in its scenographick Appearance.

Then having drawn a Line towards the Bottom of the Paper for the Front or Base Line, divide it into as many equal Parts as you find the Building has in the Ichnography, or more if you please. This will serve for a Scale to determine the several Heights, &c. and to these Divisions, with a black Lead Pencil draw Lines from the Centre, when you have chosen it; which Choice requires Judgment on two Accounts.

For if the Centre be too nigh to the Front-Line, then the Depth of the whole Building will fore-shorten too much; if too far off, it will not fore-shorten enough. This may be illustrated thus: Set an open Tankard, or the like on a Stand, so that it be a little lower than your Eye; if you be at great Distance from it, you can see very little or nothing into it; if you come nearer to it by Degrees, you will perceive the further Edge seems to be raised a little higher than that next you, so that you may see a little Way into it; if you come very nigh it, you see too deep into it more than can be well expressed in Picture. We shall therefore find some one Place, which we must conclude the most convenient from the Draught, and which may be in general determined to be as far off the front Line as the front Line is long: This Rule, though it has just Grounds, yet we sometimes dispense with it *pro re natâ*; that we may express Things with the better Appearance.

4. Consider how to place this Centre with such Advantage, as that you may express those Things most, which are chiefly designed; for as to Bottom and Top Lines of the Sides of the Building that runs from us in or nigh the direct Line to the Centre; though you see the upper Part very well, yet the Sides that fall between the Ground-Line and Top, fall so very near one another, that it would be very difficult to express Particulars in them; so that the Centre must be well chosen in Reference to this.

Those Buildings, therefore, you would see most of, must be placed as far off as you think convenient from the direct Line that runs to the Centre; and the further they are, the plainer they will be.

Place then those Things you would see least of, nighest the direct Line; and see whether the others fall according to your Minds. But this must be done after you have drawn your Diagonal, which is the next Thing.

5. Having pitched on your Centre, and having from it drawn Lines to every Division of the front Line, you are to determine your Diagonal AR, thus: Having with a Pair of Compasses, measured the Length of the front Line, take your Compasses, and putting one Foot in the Centre, see where the other will reach in the Horizon, (on both Sides if you please) where it rests; from that Point draw a-thwart Line to the last Division of the Front; and this will be truly drawn, or pretty nigh to the Truth. That it is so you may consider how it falls in Respect of the two last Centre-Lines. For if where the next Line from the last is intersected by the Diagonal you draw a Parallel, the Front between them, you will have a Rhombus; if then all the Sides be pretty equal, you may be sure you are nigh the right; but if the Sides that run towards the Centre be too long, then Things will not fore-shorten enough; if the Sides be not long enough, they will fore-shorten too much.

6. After the front Line is thus divided, the Centre fixed, and the Diagonal placed, take the Breadth of the

Chapel, A B, which in the Ichnography is shewn to be twenty Parts; because this Line is perpendicular, it must run towards the Centre, therefore reckon twenty in the Diagonal, and the Rule laid parallel to the Front in that Point, will give you a Point in the Centre-Line, which will give the Breadth of the Chapel; consequently a Line drawn from A to B, puts it into the ichnographick *Perspective*. The Length of the Chapel being seventy Divisions in the front Line, reckon seventy from B, parallel to the front Line, and there you will have a Point at C.

The Depth of the Building, from the Chapel Northward, being one hundred and fifteen from the Chapel, I reckon from D; (where it cuts the Diagonal at ten) onwards, in the Diagonal; and at one hundred and fifteen in the Diagonal, with my Rule as before parallel in this Place in the Front, I have the Point Z in the central Line. Its Breadth being thirty, I reckon three Divisions, and there is the just Breadth there; and so on in every particular Part.

Having placed the Ichnography into *Perspective*, you may then give every Thing its proper Height thus:

7. The Height of the Chapel being thirty, I reckon thirty on the front Line, and with this Length by a Square clapt to the front Line, I drop a Perpendicular to that Height; and so where the other Side of the Chapel is placed, having reckoned the Height upon a supposed Parallel, there I draw another Line in that Height; then joining these several Heights by several Lines, you have the Profiles of each Building.

Note, That *Profile* is the Figure or Draught of a Building, Fortification, or the like, wherein are expressed the several Heights, Widths, and Thickneses, such as they would appear, were the Building cut down perpendicularly from the Roof to the Foundation. Whence the *Profile* is also called the *Section*, sometimes *orthographical Section*; and by *Vitruvius* also *Sciagraphy*. — *Profile*, in this Sense, amounts to the same with *Elevation*, and stands opposed to a *Plan* or *Ichnography*. *Profile* is also used for the Contour, or Outline of a Figure, Building, Member of Architecture, or the like; as a Base, a Cornish, &c. Hence *Profiling* is sometimes used for Designing, or describing the Members with Rule, Compasses, &c. In Sculpture and Painting, a Head, a Portrait, &c. are said to be in *Profile*, when they are represented side-Ways, or in a side-View; as when in a Portrait there is but one Side of the Face, one Eye, one Cheek, &c. shewn, and nothing of the other. On almost all Medals, the Faces are represented in *Profiles*.

To diversify these several Lines, that they confound you not, make the Ichnography when you lay it into *Perspective*, in discontinued crooked Lines, the Heights in pricked Lines, and the Tops of each Building in continued Lines, as the Centre-Lines are in the Table. You will likewise find the Centre, though it is not here expressed, as likewise the Point of Distance, by continuing the Diagonal up to the supposed Horizon, where it and the Eye is placed.

Having done thus, your Art must be employed for the particular Expressions of Things, by Drawing and Shadowing, which is the Life of this half-form'd Figure, which we leave to the Painter.

It remains, that we speak of the low Sight: And here we suppose the horizontal Line just the Height of the Eye, about five Foot from the Basis; though it is generally placed higher, even to a third Part of the Height of the Building, that the Side-Building may be expressed more gracefully.

The Diagonal is best determined by dividing the last Division of the Base-Line into five Parts, taking four of these, sometimes the whole five, because we determined before, that the Length of the front Line was the Distance of the Eye in the Horizon, between the Eye and the Point of Distance. You may then either graduate the Plan at the several Intersections of the Diagonals with the Centre Lines, or else suppose it so, and then raise the Buildings, as you will find by *Perspectives* enough of this Sort every where to be met with.

Perspective, is also used for a Kind of Picture or Painting, frequently seen in Gardens, and at the Ends of Gal-

Galleries; design'd expressly to deceive the Sight by representing the Continuation of an Alley, a Building, Landskip, or the like. Thus much of *Linear Perspective*; now for the *Aerial*.

Aerial Perspective, is that, as already observed, which represents Bodies weaken'd and diminished, in Proportion to their Distance from the Eye.

Aerial Perspective has chiefly to do with the Colours of Objects, whose Force and Lustre it takes off more or less to make them appear as if more or less remote.

It is founded on this, that the longer Column of Air an Object is seen through; the Weaker do the visual Rays emitted from it affect the Eye; as proved in my Treatise of Opticks, where I have treated of Vision.

P H A R M A C Y.

PHARMACY, of *Φαρμακον*, *Remedy*, is an Art, or Science, which teaches how to chuse, prepare and mix Remedies.

Pharmacy is divided into *Galenical* and *Chymical*.

Galenical PHARMACY, called also simply *Pharmacy*, is that derived to us from the Antients; consisting in the Knowledge and Management of the several Parts of the *Materia Medica*, now in the Hands of the Apothecaries.

Chymical PHARMACY, called also *Spagyric* and *Hermetical*, is that introduced by *Paracelsus*, who calls it *Ars Distillatoria*, consisting in the resolving of mixt Bodies, in order to separate from them the useless Substances, and make of them more exalted and essential Remedies.

Pharmacy, has for its Object all the natural Bodies, called Mixts; which are divided into three Classes, viz. *Animals*, *Minerals*, and *Vegetables*.

Under *Animals* is included not only their Flesh, but likewise their Bones, Nails, Milk, Blood, Hairs, and Excrements.

Under *Minerals*, the seven Metals, Mineral Matters, Stones, and Earths.

And under *Vegetables*, the Plants, Saps, Gums, Resins, Fruits, Excrecences, Seeds, Flowers, Mosses, Rinds, Roots, Juices, Tartars, Fæculæ, and all other Things which proceed from them.

Of all those Things here recapitulated, *Pharmacy* has found the Secret to prepare Remedies for the Cure of the different Maladies, the human Body is afflicted with. But what can be meant by that Term *Remedy*?

A REMEDY is all that being applied outwardly, or given inwardly, excites some Alteration in our Humours, and causes in them a salutary Change.

Remedies are divided into *simple* and *compos'd*.

Simple Remedies are those employ'd as they grow naturally; such are all those which Botany supplies us with, and which are the most specific.

Compos'd Remedies, are those made by the Mixture of several Ingredients.

Remedies are most commonly divided on Account of their Virtues, into *alterative*, *purgative*, and *strengthening*.

Alterative Remedies, are those which being applied outwardly or given inwardly, procure some Change in our Body, either by heating or cooling, humecting or drying, softening or condensing, rarifying or soporiferous, binding or opening, digesting or resolving, corroding or inspissating, deterging or stopping.

Purgative Remedies, are those, which by a certain Fermentation and Irritation they excite in the Body, loosen the superfluous Humours, liquify them and put them in a Condition of being evacuated. Which Remedies I divide into *Cathartick* or *Purgative*, *Emetick* or *Vomitive*, *Diaphoretick* or *Sudorifick*, *Diuretick* or *Aperitive*.

The *Catharticks* or *Purgatives*, are subdivided into *Phlegmagogues*, *Cholagogues*, *Melanagogues*, *Hydragogues*, and *Panchymagogues*.

The *Phlegmagogues* are those, which being compos'd of volatile and penetrating Parts, are more disposed than others to be usher'd to the Brain where they rarify and dissolve the *Pituita*, whence they are said to purge particularly the Brain; such are the *Agarick*, *Coloquintida*, the Seed of *Carthamus*, and the Flowers of *Peach-Trees*.

The *Cholagogues* are those which having not so much Action as the others, are only capable to stir the Humours which are easier loosen'd, whence they purge the Bile sooner than any other Humour; such are the *Cassia*, *Rhubarb*, *Manna*, and *Honey*.

The *Melanagogues* are those which being compos'd of fix'd and extremely purgative Parts, dissolve the tartarous and melancholick Humour, which is the most difficult to unloosen: Such are the *Scammony*, *Turbitb*, *Senna*, *Hellebore*.

The *Hydragogues* are those which being compos'd of resinous and saline Parts, open the lymphatick Vessels, and make the Serosity to flow; such are the *Jalap*, *Mecchoacan*, *Iris*, &c.

The *Panchymagogues* are Mixtures of all Kinds of Purgatives; and are said to purge all Humours: Such are the *Catholicon*, the *Confection Hamech*, the *Extract Panchymagogues*, &c.

Emeticks or *Vomitives*, are Purgatives full of saline Sulphurs, so much dispos'd to Motion, that they act so soon as they are in the Stomach, in which they differ from common Purgatives, which have Time to go down so far as the Intestines, before they excite their Fermentation: Such are the *Liver of Antimony*, *Emetick Tartar*, *Vitriol*, *Azarum*, *Verdigrease*, *Tincture of Tobacco*, the *Juice of Wormwood*, and of *Carduus Benedictus*, the *white* and *black Hellebore*, &c. Vomiting is excited by those Remedies, because they prick the Fibres of the Stomach, and cause a Kind of Convulsion therein.

Diaphoretick or *Sudorifick Remedies*, are those which being compos'd of volatile Parts, open the Pores of the Body, and expel the Humours by Perspiration; such are the *volatile Salts*, the *Schina-Root*, *Sarsaparella*, *Gayac*, &c.

The *Diuretick* or *Aperitive Remedies*, are those, which being compos'd of saline and penetrating Parts, rarify the Blood, and make the Serosity thereof to precipitate with more Rapidity than before: Such are the *Sal-prunellæ*, the *Spirit of Salt*, *white Wine*, *Paraselly*, *Bruscus Asparagus*, *Parietary*, &c.

Strengthening Remedies, are those, which by the Conformity of their Parts, with the Spirits of our Body, rectify the Alterations which had happen'd in the Humours, or the Spirits themselves, by exciting in them the Motion which had been interrupted, either by moderating that which is too violent, or by expelling the Impurities.

Remedies heat or cool, either by themselves or by Accident. They heat of themselves when being compos'd of saline and sulphurous Parts, they increase the Agitation of the Humours in the Body of those who use them: Such are *Wormwood*, *Ginger*, *Cinnamon*, *Pepper*, *Cloves*, *Nutmeg*, &c. They heat by Accident, when in causing Obstructions in some Vessels, the Humours which were to run through are stopped and ferment in them, whence results a Heat in the whole Body, such are the *Narcoticks*, *Acids*, and several raw Fruits.

They cool of themselves, when being compos'd of aqueous and glutinous Parts, they temperate the Acrimony of the Humours, and moderate the Rapidity of their Course: Such are *Lettuces*, *Porcelain*, *Bugloss*, the *Gums Adraganth* and *Arabic*, &c. They cool by Accident, when being hot and acrimonious, but in a small Quantity in a great deal of aqueous Liquor, they serve as a Vehicle to it to make it penetrate: Such are *Brandy*, *Spirit of Vitriol*, *Spirit of Sulphur*, &c. These acid Spirits cool, likewise, in fixing and precipitating the volatile Salts and Sulphurs of the Body, which by their too great Agitation caused the Heat: They cool, besides, in pushing by Urine, because they carry off, and expel the Humours, which by their sojourning, produce in the Vessels a foreign Heat.

Remedies are humecting, when being aqueous or phlegmatick they increase the aqueous Part of the Humours;

mours: Such as *Mallows*, *Porcelain*, *Lettuce*, and *Cucumbers*.

Remedies dry in four different Manners. 1. When by the Tenuity of their Parts, or their sulphurous Salts, they usher out thro' the Pores the superfluous Humidities: Such are the *Sarsaparella*, the *Schina-Root*, *Sassafras*, *Gayac*, &c. 2. When by their terrestrial and porous Parts, they absorb and blunt the acrimonious Humours: Such are the *Litharge*, *Terra Sigillata*, *Lapis Calaminaris*, *Crabs-Eye*, *Coral*, and other alkaline Matters. 3. When being caustick, they burn the Extremities of the small Vessels, which supply the Part with Humour, and form there a Trombus, which hinders the Wound from being drenched with that Humour as it was before: Such are the *Vitriol*, *burnt Allum*, *Lapis infernalis*, *red Precipitate*, and the *corrosive acid Spirits*. 4. When, being Deterfives, they cleanse the Wounds of their *Sania*; for there being then no more Matter to excite a Fermentation, the Flesh grows, and the Cicatrice is formed: Such are the *Phagedenic Water*, *Water of Arquebusade*, the *Tincture of Aloes*, and of *Myrrh*, the *Aristoloches*, and other *Vulneraries*.

Remedies mollify or soften, when they are composed of mucillaginous or slimy Parts, and of some Salt, which serve for a Vehicle to make them penetrate: Such are *Mallows*, *Violets*, *Line Seeds*, and *Fenugrec-Seeds*.

Remedies condense in two Manners. 1. In drying the superfluous Humours: Such are the *Sudorificks*. 2. In congealing the Humour by the Cold they communicate to the Part, when they are applied upon it: Such are *Lead*, the *Sperm of Frogs*, the *White of Eggs*, *cold Water*, &c. or in congealing the Humour by Means of the Acid they contain: Such are *Sorrel*, *Barberries*, *Gooseberries*, *Strawberries*, *Oxycrat*, and the *acid Spirits* taken inwardly.

Remedies rarify or attenuate, when being composed of subtile and penetrating Parts, they divide the Humours and render them more fluid: Such are the *Spirit of Wine*, and the *volatile Salts*.

Remedies are soporous in two Manners. 1. By cooling the Blood a little, and moderating its too great Rapidity: Such are the *Emulsions*, *Lobachs*, and *Fomentations*. 2. In carrying a Narcotick or thickening Vapour to the Brain, which moderate the Motion of the Spirits, and hinders them from circulating with so much Impetuosity as they did before: Such are *Poppies* and *Opium*.

Remedies are astringent in several Manners: By their Stipticity, because being impregnated with a terrestrial and crude Acid, they coagulate easily the Humours, by the Approximation of the Fibres of the *Viscera*: Such are the *Sumach*, *Quinces*, *Medlars*, &c. especially before they are ripe.

They are astringent by their terrestrial and alkaline Parts, because they absorb the acrimonious Humour which caused the Looseness and Vomiting: Such are my *Tincture*, *Terra Sigillata*, *Bol*, *Chalk*, &c.

They are astringent in exciting Sweat, because they usher out through the Pores the Cause of the Malady, such are the *Schina-Root*, *Sarsaparilla*, *Diaphoretick Antimony*, &c.

They are astringent in Purgings, which they do in two Manners: The first is, when those Remedies, besides their purgative Quality, contain terrestrial or stiptick Parts, which, after the Evacuation, remain and produce their Effect: Such are the *Ipecacuanba*, *Rhubarb*, *Myrabolans*, *Tamarines*, &c. The second happens by Accident, when after the Evacuation, the Purgative has excited, one is hard bound for several Days afterwards, that Effect proceeding from that the Remedy having evacuated a great deal of Humidities, there is not enough left in the Intestines to humect the Matters.

They are astringent, besides, when being aperitive, they divert the Serosities which flow into the Intestines: Such are the Roots of *Gramen*, &c.

Remedies loosen the Abdomen or Belly, either by exciting in the Body some slight purgative Fermentation: Such are the *Violets*, *Pruins*, *Apples*, *Cherries*; or by softening and liquifying the Matters: Such are *Milk*, *Veal-Broth*, the Decoctions of *Bouroch* and *Bugloss*; and the *Fomentations* and *Baths*.

Remedies are digestive, or excite Suppuration, by their saline and penetrating Parts, which rarifying the Humours stopped, give them Motion and Fermentation

enough to break the Skin; and force its Way through; such are *Onions*, *Gums*, *Levana*, &c.

Remedies are resolute in three Manners. 1. When being full of volatile and penetrating Parts, they open the Pores and give an Issue to the Humour which caused the Malady: Such are the *volatile Spirits*, and *Mercury*. 2. When being composed of mucillaginous and mollifying Parts, they mollify the Humour which had too much Consistence, and dispose it to be ushered out by the Circulation of the Blood, and of the other Humours: Such are *Poultices*, and the *Plaisters of Mellilot*, and of *Mucilago*. 3. When being composed of cold and condensing Substances, they appease the too great Motion of the Spirits, which caused the Malady; and hinder them from returning in so great a Quantity: Such are *Lead*, *Marcaffites*, the *Solanum*, the *Hew-Bane*, the *Mendragora*, &c.

Remedies are corrosive when they are impregnated with very acrimonious, pricking, and burning Salts: Such are *Lapis infernalis*, *caustick Stones*, *red Precipitate*, *corrosive Sublimate*, and *Butter of Antimony*.

Remedies are inspissating, when being composed of glutinous Parts, they thicken the Humours: Such are the Roots of *Symphitum*, of *Althaea*, *Pearl-Barley*, the *Gums Adraganth* and *Arabick*, and the *Sarcocolla*.

Remedies are deterfives, when being composed of saline or rarifying Parts, they dispose the Humour towards loosening itself: Such are the *Aloes*, *Myrrh*, *Phagedenic Water*, *Allum*.

Remedies stop or hinder the Humours from flowing any more on a Part already afflicted, as on a Wound: Such are the common *Oxycrat*, the *Oxycrat of Saturn*, and the *Calybeat-Wine*.

Cordial or *Cardiack Remedies*, are those which strengthen the Heart, in repairing the exhausted Spirits, and giving the Body more Vigour than it had before.

There are two Sorts of those Remedies, viz. rarifying, and fixing.

The fixing by the Tenuity of their Substance, and their Volatility, increase the Motion and Circulation of the Humours: Such are the *Powder of Viper*, the *Confection of Alkermes*, *Musk*, *Ambergrease*, *Cinnamon*, &c.

The fixing, by their Acidity, or narcotick Quality, moderates or suspends the too impetuous Motion of the Spirits: Such are the *Spirit of Vitriol*, the *acid Juices of Lemons*, *Oranges*, *Gooseberries*, *Barberries*, and the *Narcoticks*.

Cephalick Remedies are those which being composed of sulphurous and saline volatile Parts, give an agreeable Vapour to the Brain, which, after it has attenuated and dissipated in Part the coarser *Pituita*, revive the animal Spirits, and excite the Circulations of the Humours: Such are *Tobacco*, *Betony*, *Stachas*, *Sage*, *Marjoram*, *Cloves*, *Thyme*, *Rosemary*, *Lavender*.

Ophthalmick Remedies are those which strengthen and cure the Maladies of the Eyes, whereof there are several Sorts. — Some of them strengthen in heating, when the Sight has been debilitated by Want of Spirits, or by a Fluxion of some pituitous or phlegmatick Humour: Such are *Brandy*, *Fennel Water*, *Hungary Water*, &c. The others strengthen the Eyes in cooling them, when they are red and inflamed: Such are *Nurse's Milk*, *Plantain-Water*, the *White of Eggs*, &c. The others cure the Eyes in deterging and drying the little Ulcers formed in them: Such are the *Cohyrium of Lanfranc*, *prepared Tully*, *Salt of Saturn*, *Sugar-Candy*, *Iris of Florence*, *Vitriol*, and the *Troches of Rhasis*.

Dentifrick Remedies, are those which being deterfives, and astringent, are proper to cleanse the Teeth, loosen them, and strengthen their Ligaments: Such are the *Calibeate Wine*, the *Wood of Lentisk*, *red Roses*, *Coral*, *Pumice-Stone*, *burnt Bread*, *Cream of Tartar*: Some rank among those Remedies, the *Spirits of Vitriol*, and of *Salt*, which cleanse and whiten the Teeth in a very short Time; but corrode and spoil them.

Pectoral or *Bechick Remedies*, are those which being composed of oily, soft, and temperate Substances, loosen the acrimonious Humours which could fall into the Breast, and loosen the Phlegm adhering to it: Such are *Milk*, *Honey*, the *Tassilago*, the *Capillaries*, the *Pulmonary*, the *red Poppies*, the *Bouroch*, the *Bugloss*, the *Liquorice*, the *Root of Althaea*, *Raisins*, *Almonds*, *Figs*, *Dates*,

Dates, Pistashoe-Nuts, and Jujubes. We use, likewise, det rfive and rarifying Remedies in the Maladies of the Beshies, where there is Obstruction; as in the Asthma, such are the Roots of *Enula Campana*, of *Iris*; the Preparations of *Sulphur*, and of the *Flowers of Benjoin*.

Stomachick Remedies, are those which being composed of saline, acrimonious, and attenuating Parts, excite Heat and Fermentation enough in the Stomach, to dissolve a viscous and phlegmatick Matter, which embarrasses its Fibres, obstructs the Motion of the Spirits, and hinders the Digestion: Such are *Cinnamon*, *Nutmeg*, *Coriander-Seed*, *Aniseed*, *Fenell*, *Wormwood*, *Mint*, *Lemon*, and *Orange-Peels*. Sometimes also, those Fibres of the Stomach being only relaxed, there want but astringent Remedies to strengthen them: As *Conserve of Roses*, *Confection of Alkermes*, my *Tincture*, &c.

Hepatick Remedies, thus called because they were supposed to strengthen the Liver, are proper to correct the Vices of the Blood: Such are the *Chicory*, *Lattuces*, *Hops*, *Agrimony*, *Polipody*, *Fumitory*, *Rhubarb*, *Aloes*.

Splenick Remedies, thus called because useful in the Maladies of the Spleen, abound with aperitive Salts which purge by Urine, and carry off the Obstructions of the Spleen, and of the other Viscera: Such are the *Ceterach*, the *Tamaris*, the *Caper-tree*, the *Chervil*, the great *Centaury*, and the *Mars*.

Hysteric REMEDIES, are those which are employ'd for the Maladies of the Womb, or *Matrice*, whereof there are several Sorts. Some of them being composed of subtile or spirituous saline Parts, help that Part towards the Expulsion of what is hurtful to it: Such are the *Troches of Myrrhe*, the *Oil of Succin*, *Cinnamon-Water*, *Castoreum*, *Aristoloché*, *Artemisia*, *Matricaria*, *Melissa*, *Rue*, *Savenn*, *White Marrubium*, *Saffron*, *Acorns*, *Gum-Ammoniac*, *Galbanum*, *Asa fetida*, *Sagapenum*, *Opopanax*, *Camphir*. The others being composed of fixed or condensing Parts, appease and abate the Vapours which arise from the Matrice: Such are *Common Water*, *Spirit of Vitriol*, *Spirit of Nitre* dulcified, and the *Laudanum*.

Carminative REMEDIES, are those which being composed of spirituous and saline Parts, rarify and dissolve the coarse Matter which retained the Winds in the Body, and procure their Expulsion, such are *Anis-seeds*, *Fennel-Seed*, *Camomile*, *Melilot*, *Cinnamon*, *Zedoaria*, *Coriander-Seed*.

Note, That there are *Herbs*, *Roots*, *Flowers*, *Seeds*, *Farina*, *Fragments of precious Stones*, *Waters*, *Oils*, *Unguentums*, &c. to which are attributed the Qualities and Virtues above-mentioned in a particular Manner, viz.

The *Vulnerary HERBS*, are the *Agrimony*, *Bugle*, *Sannicle*, *Alchymilla*, *Pervinkle*, *Pulmonary*, *Veronica*, *Brunella*, the *Capillaries*, and several others.

The *five aperitive ROOTS*, are those of *Bruscus*, *Asparagus*, *Fennel*, *Parfly*, and *Smallage*.—Several other Roots are also *aperitive*, and as much in Use as those, viz. those of *Gramen*, of *Fringium*, of *Marsh-mallows*, &c. but it pleased the Antients to find thus the Number of *five aperitive Roots*.

The *five CAPILLARIES*, are the *common* or *black Adiantum*, the *white Adiantum*, called *Capillary of Montpellier*, the *Polytric*, the *Ceterach* or *Scolopander*, and the *Salvia vite*, or *Ruta muraria*.

The *three Cordial FLOWERS*, are those of *Buglose*, of *Bouroch*, and of *Violet*. Several other Flowers could be as justly called *Cordial*, as those of *Gelly-flowers*, or *Ros folis*, and of *Roses*.

The *four carminative FLOWERS*, are those of *Camomile*, of *Melilot*, of *Matricaria*, and of *Anethum*.

The *common Emollient HERBS*, are the *Mallow*, *Marsh-mallow*, *Branc-ursina*, *Wall-flowers*, *Mercurialis*, *Parietary*, *Heath*, *Atriplex*, the *Roots of white Lillies*, &c.

The *four large COLD SEEDS*, are those of *Gourd*, *Citrus*, *Melon*, and *Cucumber*.

The *four small COLD SEEDS*, are those of *Lattuce*, *Percelein*, *Endive*, and *Chicory*.

The *four great HOT SEEDS*, are those of *Anis*, *Fennel*, *Cuminum*, and *Carvi*.

The *four small HOT SEEDS*, are those of *Smallage*, of *Parfly*, of *Ammi*, and of *Daucus*.

VOL. II.

The *five precious FRAGMENTS*, are the *Hyacinthe*, *Emerald*, *Saphir*, *Grenat*, and *Cornelian*.

Note, That these five Fragments are not of much Use in Medicine, no more than most of the Compositions they used to enter into; as I'll prove by my Reflections on those Compositions.

The *four Cordial WATERS*, are those of *Endive*, of *Chicory*, of *Buglose*, and of *Scabiose*; to which might be added several other Waters of equal Virtue, as those of *Carduus Benedictus*, of *Ulmaria*, of *Scorsonnary*, of *Oxytriphylum*, of *Sorrel*, of *Melissa*, of *Black Cherries*, and of *Bouroch*.

The *four antipleuritick WATERS*, are those of *Scabiose*, of *Carduus Benedictus*, of *Taraxacon*, and of *red Poppies*.

The *three stomachic OILS*, are those of *Wormwood*, of *Coinces*, and of *Mastich*. There are others which have still more Virtue, as those of *Nutmeg*, of *Mace*, of *Cloves*, and of *Bays*.

The *three hot UNGUENTS*, are the *Unguent of Agrippa*, the *Unguent of Althæa*, and the *Unguent nerval*.

The *four cold UNGUENTS*, are the *Album Rhafis*, the *Populeum*, the *Cerat of Galen*, and the *Unguent of Roses*.

The *four FARINÆ*, or *Flowers*, are those of *Barley*, of *Beans*, of *Broom-rape*, and of *Lupines*: To which are often added those of *Wheat*, of *Lentils*, of *Line* and *Fenagree Seeds*.

Note, That having thus far given a general Idea of the Qualities and Virtues of the different Remedies, and of their different Manner of operating, I'll proceed to the Preparation of those Remedies, according to the Rules prescribed by the *Galenical Pharmacy*; since I have prepared them already, according to the most modern Directions of the *Chymical Pharmacy*, in my Treatise of *Chymistry* under the Letter C; therefore,

The *Gallenical PHARMACY*, is reduced to three general Operations, which are the *Election*, *Preparation*, and *Mixture of the Remedies*.

The *ELECTION*, consists in the Choice of the simple Drugs the Remedies are composed of. To proceed with Exactness in that Choice, several Circumstances are to be observed, viz. the *Places* where those Drugs grow, the *Climate*, the *Neighbourhood*, the *Time*, the *Substance*, *Smell*, *Taste*, *Colour*, *Bigness*.

1. As to the *Places*, some Drugs require the Air of the Woods or Fields; others the Culture of Gardens; some aquatick or marshy, others dry and parched up Places; some Mountains and Hills, and others Vallies; some Walls and Rocks, others the Sides of Roads, Ditches, or Vineyards; some fat, and others sandy Earths.

2. As to the *Climate*, some excel in hot, and others in cold Countries; thus the *Senna* of the *Levant* is much more purgative than that which grows in other Countries: The *Iris* and *Fennel* of *Florence*, is much better than those of *England* and *France*. The *Cochlearia* is more abundant, and has more Virtue in *England* and *Holland* than in *France*.

3. As to the *Neighbourhood*, some acquire more Virtue from the neighbouring Plants, as the *Epithym* from the *Thyme*, the *Cascata* from the *Line*, the *Polypodium* and *Miffeltoe* from the *Oak*. The others have more Strength when they are at a Distance from one another, as the *Coloquintida*.

4. As to the *Time*, some are in their greatest Vigour in the Spring, others in the Summer, and others in Autumn; though no very precise Time can be fixed in that Occasion; for according to the Difference of the Climates, the Mixt grow slower or quicker. The general Rule is, that Plants are to be gathered, if possible, in fair Weather, before they shoot forth their Seeds:—The *Fruits*, *Seeds*, *Fungus*, must be gathered when they are at their full Growth. The *Animals* must be killed young, vigorous, and before they have copulated with the Female. And the *Minerals* must be dug out of the Mines when they have the Bigness, Solidity, Weight and Colour required.

5. As to the *Substance*, the one must be compact, as the *Opium*; the other friable as *Scammony*, the others heavy as *Cassia ligna*, others light as *Agaric*. Some Liquids as common *Terebinthine*, others hard and dry as

Aloes, others soft as the *Tamarinds*, and others hard as the *Myrabolans*.

6. As to the *Smell*, several Remedies are much better as they are more odorant, as the *Sanders*, *Sassafras*, and *Cinnamon*.

7. As to the *Taste*, some are sweet as the *Liquorice*, bitter as the *Aloes*, sour as the *Tamarinds*, hot as the *Ginger*, styptic as the *Acacia*.

8. As to the *Colour*, some must be white as the *Agaric*, black as the *Tamarins*, red as *Sanguis draconis*, green as the *Verdet*, blue as the *Curcuma*, grey as the *Jalap*.

9. As to the *Length* and *Bigness*, some must be long, and moderately big, as the *Cassia*, the *Vipers*, &c. others must be small as *Hart-horns*, which must be taken while young, and Puppies.

The PREPARATION of Remedies, consist in *washing*, *picking*, *drying*, *humecting*, *infusing*, *maturating*, or *boiling* them.

1. They must be washed either to cleanse them of the Dirt, as it is done to Roots as soon as they are taken out of the Ground, or to purify them of some acrimonious Part they contain, thus the *Litharge* and *Tutia* are washed in Water; or to increase their Virtue, as when *Pomatum* is washed in odorous Water.

2. They must be picked of their coarse and useless Parts, as *Senna* is picked of its Sticks and dead Leaves; a Sort of String is picked off certain Roots; the Stones are picked out of dried Raisins, those Stones being hard and astringent.

3. They must be dried, as the Vegetables and Animals which are exposed to the Sun, or dried from it, that the Humidity thereof being dissipated, they may be kept without Corruption. But as the Flowers in drying often lose their Colour and Smell, some of them must be wrapped up in grey Paper, in small Bundles, as those of *St. Johnwort*, and of *little Centaury*. For *red Roses* they must be dried quickly in the Sun, for if they were dried slowly they would lose their Colour; the large Roots can scarce be dried without rotting inside, and we often see large Pieces of *Rhubarb* spoiled in the Heart, therefore they must be chosen of a moderate Bigness. The Roots of *Jalap*, of *Mechoacam*, and of *Briony* are cut in Slices, that they may be easier dried. The *Fruits* which abound in superfluous Humidity, must be dried in an Oven otherwise they rot: *Vipers* must be fastened to a String and dried from the Sun.

Note, That those Drugs should not be dried too long lest they should lose the best of their Substance. When dried they must be kept in Boxes.

4. They must be humected, thus *Steel-Filings* and *Iron Rust* must be humected with Dew or Rain-Water, to open them and increase their Virtue.

5. They are infused in Liquors, either to dissolve them, as *Ceruse* in Vinegar, or to communicate their Virtue to the Liquor, as when *Rhubarb*, *Senna*, or *red Roses*, are maturated in Water; or to correct the too great Strength of their Action, as when the Root of *Figula* is steeped in Vinegar before it is used; or to open them and increase their Virtue, as when *Dates* are steeped in White Wine, or Hydromel, and when Antimony is maturated in an acid Liquor to render it Emetick; or to preserve them as when Fruits, Roots, or Animals are preserved in Brandy or Vinegar, or to render them britly, so that they may be easily pulverized as when red-hot Crystal and Flints are extinguished in Water.

6. They are *macerated* or *put in Digestion*, as when after red Roses have been pounded, they are put in a Pot, covered with Salt, and left thus for several Months, that the Salt and Oil being exalted by Fermentation, a greater Abundance of Spirits may be extracted from them when they are distilled. Honey is made to scum in Water, then is put in a warm Place for several Months, that by Digestion and Fermentation it may grow vinous.

7. They are boiled either to soften them, as when the Roots of *Enula* and *Althea* are boiled to extract a Pulp from them, or that they may communicate their Quality to the Decoction, as when *Tizanes* are made; or to render them thick, as when the *Juices of Quinces* is

boiled into *Sapa*; or to preserve them, or to correct them, as when the *Cassia* is boiled to hinder it from exciting Vapours; or to free them of their useless Parts, as when the *Litharge* and other Preparations of Lead are boiled with Oil or Grease; or to increase their Strength, as when *Rhubarb* is torrifed to render it more astringent, the *Alum* calcined to render it escharotic.

8. They are sawed or cut, as the *Woods*; hatched as the *Herbs*, rasped as *Hart-horn*, filed as *Iron* and *Steel*, broken or bruised as *Roots* and *dried Fruits*.

9. They are reduced into Powder, either in a Mill as the *Farinae*, or in a Mortar as the *Senna*, *Rhubarb*, or on a Porphyry with a Muller, as the *Coral*, and *Pearls*.

1. The *Mixture of Remedies*, consists in mixing and uniting them together, in order to form Compositions of them. For that *Mixture* we must first distinguish the Ingredients which unite naturally together, from those which cannot be united but by Art: Oil, for Example, unites very well with fat Substances, but it cannot mix but imperfectly with watry ones; therefore the Mixture thereof must be made in a Mortar, as in the Preparation of the *Unguentum Nutritum*, or *Butter of Saturn*: Spirit of Salt seems to mix easily with the Spirit of Wine, which notwithstanding, the Mixture is more intimate when they are made to circulate together in a circulatory Vessel, as in the Preparation of *Spirit of Salt dulcified*. Some *Oil of Cinnamon*, or other *Essence*, is mixed with Sugar-candy in Powder to make the *Oleo-saccharum*, that the Oil being thereby rarified in the Parts of the Sugar, may be dissolved with it in watery Liquors: *Turpentine* is mixed with Yolk of Eggs to render it dissoluble in Decoctions.

2. One must know the Means to be used for the Mixture of Drugs; for it suffices sometimes to agitate them together in a Mortar, as *Powders*; and when *Mercury* is to be extinguished in Turpentine: Sometimes they must be beaten a long Time, as when *Flowers* are mixed with Sugar for *Conserves*, when Masses for Pills, and Troches are to be made; sometimes they must be dissolved in *Aqua fortis*, as when some chymical Preparations are made on Metals: Sometimes it is necessary to *boil them together*, as Sugar and Honey, with Juices, Decoctions, and Infusions, to make *Syrups*, and several other Compositions: Sometimes there must be a Consumption of the Humidity at a slow Fire, after the Mixture, as in the Preparation of some Electuaries. Sometimes they must be mixed together with the Bistorter, as Pulps and Powders in Sugar and Honey: Sometimes they must be liquified together, as Wax, Refine, and Pitch with Oils: Sometimes they must be melted by a violent Fire, as Metals, and several Minerals which are put in Fusion together: Sometimes they are amalgamed, as *Mercury* with Gold and Silver.

3. An Order must be observed in the Mixture of the Drugs; for some must be mixed before the others; for Example, in the Compositions the Pulps must be mixed before the Powders, and the Powders before the Essences; odorous and volatile Ingredients must be commonly last for the End, lest their Virtue should be altered by Heat and Agitation; the Scammony, Aloes, and other Gums clotten in the Electuaries, if they be mixed while the Matter is yet too hot, therefore one must wait till it be almost cold: The Wax and Pitch are not to be mixed or melted in Plaisters, till the Litharge or Mimicum, or Ceruse, if it enters into them, be done.

When *Tablettes* or *Lozenges* are made, where no Acid enters, the Liquor must be mixed at once with the Sugar to make them boil together; but if it be wanted to prepare *acid Lozenges*, as those of Berberies, of Lemon, of Pomegranates, the Juice ought not to be mixed but by Degrees with the Sugar over the Fire, and dried in Proportion; for if the Juice that is to be employ'd in it was put all at once, one could not give the Mixture by Coction, Consistence enough to form Lozenges of it; for when it is wanted to make the *Sal-polybreft*, the Sulphur is mixed with the Saltpetre before the Matter is thrown into the red-hot Crucible, and in the Preparation of *Sal prunellar*, the Saltpetre is put into Fusion, before the Sulphur be mixed with it.

4. The Composition must be of a good Consistence, kept in a dry Place; and if it be liquid, as Electuaries,

must be stirred, from Time to Time, with a Spatula, to give Room for the Fermentation.

Note, That those theoretical Reflections, on the Preparation of Remedies, are not the only ones which could be made on those important Subjects; but as all the others are interspersed throughout these Treatises, it would smell too much of Repetition, to make them also in this Place: Therefore I'll proceed to reduce those general Rules into Practice, in the Preparation of the different Remedies our *Pharmacopæa* is to contain; beginning with those which are attended with least Trouble and Difficulty, such as *Decoctions*.

A *Decoction*, of the Latin *decoquere*, to boil, is made to dissolve the active and useful Substances of a mixt into a proper Liquor; or to soften those Mixts, so that a Pulp may be extracted from them.

The *Matters* most commonly employ'd in *Decoctions*, are Animals and Vegetables; sometimes also Minerals, as Antimony and Quicksilver.—The *Liquors* used for *Decoctions*, are *Water*, *Wine*, *Vinegar*, *Milk* and *Whey*.

As the *Decoctions* must be different according to our different Intentions, it is difficult to establish Rules with regard to the Quantity of Water and Ingredients employ'd: What can be said in general is, that the more hard and compact the Drugs are, the more Liquor is wanted to boil them.

A *Decoction* must be sometimes preceded by Infusion, that the Liquor may have Time enough to extract the Substance of the Mixts; as in a *Decoction* of the Woods, viz. *Sassafras*, *Schina*, *Sassafras*, *Gayac*, and *Box*.

One must avoid, as much as possible, boiling the Aromats, because their volatile Principles, which are the most essential, are dissipated in boiling: Therefore it is best to put them in the hot Liquor to infuse, in a Vessel well covered.

When we make a *Decoction* of several Ingredients, we must begin, for Example, by boiling the Barley, the Chips of Hartshorn and Ivory, the Roots of Gramen, for half an Hour at a moderate Fire; putting afterwards the other Roots newly gathered (well washed and pick'd of their Hearts or Strings, and cut in small Pieces) to boil for a Quarter of an Hour; proceeding to the Fruits after they have been pared and stoned, and cut in Pieces, if they be large; then the Herbs chopp'd, and the Seeds bruised; concluding by the Flowers and Liquorice, which must be boiled but very little: The whole is thrown afterwards into an earthen Pan, or pewter Basin, over the Cinnamon bruised, the Sanders, the Sassafras rasped, and the other Aromats; the Vessel then is cover'd; and when the *Decoction* is cool, it is strained, and afterwards left to settle, that it may be decanted clear.

If Animals, as Craw-fish, Frogs, or Vipers, are to be employ'd in the *Decoction*, they must be always put at the Beginning; but then the *Decoction* is to be made over a slow Fire, lest there should be a too great Dissipation of the essential and volatile Salts.

Note, That as the Disorders of the Head are most commonly the most dangerous, the Head being considered besides as the noblest Part of our Body, since it is supposed the chief Residence of the rational Soul, we'll begin all our Preparations by those which are accounted proper for the *Maladies* of the *Head*; descending from thence to the *Breast*, from the *Breast* to the *Stomach*, and thus progressively. Therefore our first Prescription will be for a *Cephalick Decoction*.

Cephalick Decoction.—Take Mistletoe and Cloves, of each six Drachms; of Juniper-Berries three Ounces; Flowers of Sage, of Betony, of Marjoram, of each a Handful; and let them be boiled, according to the above Directions, in three Quarts of common Water, i. e. River-Water, which is always best for all Sorts of *Decoctions*.

Note, That the Juniper-Berries must be bruised, and when together with the Flowers they have boiled two or three Gallops, the *Decoction* must be thrown into an earthen Pan, and well covered till it be cold.—It cannot be kept longer than two Days in hot, and four in cold Weather.

Virtues.—For the Epilepsy, Apoplexy, Lethargy. *Dose.*—From two Ounces to six.

A *Cordial Decoction.*—Take the Roots of Scorzonere, of Solomon Seal, of Gramen, of Tormentil, of each half an Ounce. Flowers of Boroch, Bugloss, Violets, Roses, of each as much as one can take with his Fingers Ends; of rasped Liquorice three Drachms. Let the whole boil in three Quarts of Spring Water, to the Diminution of a third Part.

Note, That the Roots, having been cut in Pieces and bruised, must boil half an Hour before the Flowers and Liquorice are put in the *Decoction*; and after they are put in, the *Decoction* must boil a Quarter of an Hour longer, and afterwards be taken off the Fire; and when half cold, it is strained through a Piece of Linnen Cloth or Flannel.

Virtues.—It fortifies the Heart, and resists to the Malignity of the Humours. *Dose.*—From two Ounces to six.

A *Pectoral Decoction.*—Take two Ounces of Jar-Raisins stoned, fifteen Dates, two Ounces of Jujubes, an Ounce of Pearl-Barley; let the whole boil in three Points of common Water to the Consumption of a third Part, and towards the End of the *Coction* add half an Ounce of Liquorice bruised, the Leaves of Maiden-Hair, Ground Ivy, and Tussilago, of each a Handful; let the whole macerate together for the Space of a Quarter of an Hour, and then strain the *Decoction*.

Note, That the Raisins and Dates must be stoned, and the Jujubes chosen very fresh; and in straining the *Decoction* it must be done with Expression.

Virtues.—It is proper to excite Expectoration, for an inveterate Cough, and to loosen the tenacious Matters, which obstructing the Bronchia of the Lungs stops the Respiration. *Dose.*—From two Ounces to six.

A *bitter Decoction.*—Take the Tops of little Centaury, the Leaves of Agrimony, Flowers of Camomile, of each half a Handful, two Drachms of Gentian-Root, of Seeds of Carduus Benedictus, and of Lemon, of each a Drachm and a half; White Wine and Spring Water, of each a Pint and a half; let it boil till it be reduced to half.

Note, That the Seeds must be bruised, the Gentian-root cut in small Pieces, and boiled together in the Water, then the Summits, the Leaves, Flowers, and White-Wine, shall be added to it, and left to boil to the Consumption of half the Humidity; afterwards it shall be strained with Expression. If it be wanted to render that *Decoction* purgative, six Drachms of Senna, one of Rhubarb, and four Scruples of Salt of little Centaury, must be put to infuse in it, warm, for a whole Day.

Virtues.—It is proper to expel intermittent Feavers, to kill the Worms and purify the Blood. *Dose.*—One Glas in the Morning fasting, and another at Night.

Note, also, That we often see that the bitter Remedies are febrifuge, because the saline and sulphurous Substance which compose the bitter, is proper to rarify and dissolve the Matter, which forms the Obstructions and causes the Fever.

A *sudorifick Decoction.*—Take two Ounces of Sassa-parilla, China and Contrayerva Roots, of each an Ounce, of Crude-Antimony coarsely pounded and tied in a Piece of Linnen-Cloth, four Ounces: Let them be infused, warm, for twelve Hours in four Quarts of common Water; and let them boil afterwards to the Consumption of a third Part, and towards the End add six Drachms of Liquorice scraped and bruised, and eight Drachms of Sassafras.

Note, That the Roots and Antimony must be put in an earthen Vessel and Water poured over them; then the Vessel is covered, and put in Digestion on hot Embers, or near a slow Fire for ten or twelve Hours; after which the *Decoction* is made to boil to the Diminution of a third Part, adding towards the End of the Operation the Sassafras and the Liquorice. When the *Decoction* is half cold it must be strained with Expression

Expression, and left to settle, to be strained once more through a Flannel to make it clear.

Virtues.—It is proper for the Rheumatism, to expel the bad Humours by Perspiration, and to stop the Gonorrhæa. — The *Dose* is from two Ounces to six, or a Glass-full four times a Day.

A *deterfive Decoction for Clysters.*—Take whole Barley, Bran, Leaves of Agrimony, of *Mercurialis*, of Plantain, of each a Handful, and two Drachms of Linseed; let them boil in two Quarts of common Water, to the Consumption of a third Part. — This Decoction is strained with Expression; and is proper to stop a Looseness.

Note, That *deterfive Decoctions* are sometimes made in Milk, or in Broth, of a Sheep's Head boiled with the Wool on; and sometimes in Broth of Tripe.

A *common emollient Decoction.*—Take the Leaves of Mallows, Marsh-mallows, Parietary, Violets, Mercurial, of each a Handful; of Flowers of Camomile and Melilot, of each half a Handful. Put them to boil together in seven Pints of common Water, to the Consumption of a third Part; then let it be strained with Expression.

Note, That this Decoction loosens the Humours, and disposes them to Evacuation. To render the Decoction more cooling, there must be added to the Herbs above-mentioned, Chicory, Cucumber, and Porcelain: It is made *Hysterick*, by adding Leaves of Matricaria, Rue, and Elder-Flowers; Carminative by the Addition of Anis, Fennel, and Coriander-Seeds, Juniper-Berries, Mint, and Origanum.

Note also, That next to Decoction comes *Tizane*.

PTISANE, or TIZANE, vulgarly called, in *English*, Diet-Drink, comes from the *Greek* Verb, *πλίσσειν*, which signifies to separate the Rind or Husk, because the *Tizane* of the Antients was Pearl-Barley; but the *Tizane* of the Moderns is made of whole Barley.

The *Tizane* differs from Decoction only in that it is not so much loaded with Drugs; for as it is used for common Drink, it is render'd as little disagreeable as possible. A good common *Tizane* is made as follows.

For a *common Tizane.*—Take a Handful of whole Barley, bearded and freed of its Impurities, let it boil in ten Quarts of common Water, to the Consumption of a third Part; afterwards add to it half an Ounce of scraped and bruised Liquorice; and let a *Tizane* be done according to Art.

Note, That the Barley must be bearded, well cleansed and washed in Water, and after it has boiled in Water to the Consumption of a third Part, the Decoction must be poured boiling hot into an earthen Pan over the Liquorice, and when cold must be strained.—This *Tizane* quenches the Thirst, cools and softens the Acrimony of the Humours, temperates a Fever, and moderates a Cough: It is given to the Sick for their common Drink. Some add to this *Tizane* some Slices of Lemon, others some Coriander-Seeds, or a little Piece of Cinnamon. To render it a little Aperitive, one may add to it the Roots of Gramen; and Jujubes, Raisins, and Golden Pippins, to make it more pectoral.

An *aperitive Tizane.*—Take the Roots of Gramen, of Althæa, and of Strawberry Bushes, of each an Ounce; and after they have boiled in two Quarts of common Water, to the Consumption of a fourth Part of the Humidity, add to it half an Ounce of Liquorice.

Note, That this *Tizane* is diuretick, that it moderates the Heat of the Reins and of the Bladder, makes a Clap rue, and carries off the Inflammation. It is used for common Drink. One may add to it, if it be judged proper, a Drachm of Sal-prunellæ, or of other aperitive Salt, on each Point of *Tizane*, to render it more diuretick.

An *astringent Tizane.*—Take two Ounces of whole Barley; an Ounce of Chips of Hart's Horn; half an Ounce of Tormentil's Roots, and a Handful of Barberries. Let them boil in three Quarts of Water, to the Consumption of a third Part.

Note, That the Barley, Hart's Horn, and the Tormentil's Roots, must boil half an Hour in Water; and then the Barberries are added to it, and after they have boiled together a Quarter of an Hour more, the Decoction is left to cool, to be strained after it is quite cold. This *Tizane* is good to stop a Looseness and Hemorrhages; and is used for common Drink. It can be render'd still more astringent, by making it with calybeate Water.

Note also, That *Infusions* are next in Order.

INFUSION, comes from the *Latin* Word *infundere*, to steep.

Drugs are *infused*, either to soften them, as when Dates are steeped in Hydromel; or to correct them, to temperate their Acrimony, as when the Root of *Esula* is put to infuse in Vinegar; or to extract their Substance and Virtue, as when Senna, Rhubarb, Myrabolans, or Agarick, are put to infuse in common Water, or in Juices.

The Liquors commonly employed for *Infusions*, called in Terms of Chymistry, *Menstruum*, are common and distilled Waters, Whey, Juices of Plants, Rain-Water, Dew, Wines, Brandy, Spirit of Wine, distilled or not distilled Vinegar.

We cannot prescribe certain Rules for the Proportions of dried Drugs and Liquors, because *Infusions* like Decoctions are differently made, according to the different Intentions of the Physicians; sometimes weak and sometimes strong; but it must be observed, that as the Liquor cannot be impregnated but with the Quantity of Substance necessary to fill its Pores, it is needless to put to infuse more than a certain Quantity of Drugs; it is notwithstanding what several Authors have not minded, who stuff so much their Decoctions and Infusions with Drugs, that there is sometimes four times more than the Quantity of Liquor can contain.

To make *Infusions* with Prudence and Utility, one must know the Nature of the Substance of the Drugs, which are to be infused, in order to give them a convenient Dissolvent. All Sorts of Liquor is not capable to extract the Virtues of all Sorts of Mixts. Water, for Example, is sufficient to extract the Substances of the Senna, Rhubarb, Tamarinds, &c. but it is not proper to receive those of the Jalap, Tar, Turbith; there are wanted for those resinous Mixts, sulphurous Liquors, as Brandy, Spirit of Wine, or others, which should be of a Nature to dissolve the Refines: Water loosens, it is true, some small Quantity of a diaphoretick Sulphur from Antimony, when it is put to infuse, or to boil in it; but if it be wanted to extract the vomitive Quality of that Mineral, which consists in a saline Sulphur, it must be put to infuse in an acid Liquor, and thus of others, which is much better learn'd in Chymistry, than in the *Galenical* Pharmacy.

The Time to be employ'd in *Infusions* is not limited; for as the Mixts are more or less hard; and their Principles more or less difficult to be loosen'd; there is likewise more or less Time required for it. But to proceed, I'll begin by a simple and common *Calbartick Infusion*.

For a *common Calbartick, or purgative Infusion.*—Take three Drachms of Senna, a Scruple of Salt of Tartar, let them be infused warm for a whole Night, in half a Pint of common Water; then let the Infusion be strained, with Expression for one Dose.

Note, That the Senna, and the Salt of Tartar, must be put together in a glazed earthen Pot, and the Water having been poured hot over it, the Pot is placed for a whole Night on hot Embers. The next Morning the Infusion must be made to simmer over the Fire, and afterwards strained through the Flannel with Expression. This Infusion is purgative, and it is believed, that the Senna purges more melancholy than other Humours.

Three Drachms of Senna are sufficient to impregnate six Ounces of Water, for if there was more put in, the Water could not extract more Tincture, because a certain Quantity of Liquor cannot receive but a certain Quantity of Substance. If instead of Water a Decoction be used, the Dissolution of the Substance of the

the Senna will be less, because the Water of the Decoction is already impregnated with some Substance. But as the principal End proposed in giving the Infusion of Senna is to purge, it is better to use common Water than a Decoction. The Dose of Senna, in the Infusion, is not always the same; for sometimes there are only two Drachms prescribed, sometimes but a Drachm and a half, and sometimes a Drachm, according to the Intention one has, that the Purgative should be more or less strong. It is proper to make the Infusion simmer, or to boil slightly, before it is strained, to facilitate the Separation of the Substance of the Senna. The Salt of Tartar is added here, to serve as a Vehicle, and Corrective, for it not only renders the Water more penetrating to extract the Tincture of the Senna; but it likewise rarifies and dissolves the viscous Substance, which is separated from that Leaf, and hinders it, consequently, from fastening itself as Glue to the inward Membranes of the Intestines, and cause there certain Prickings and Irritations, called Gripes. Sometimes Rhubarb, Agarick, Myrabolans, or Tamarinds, are infused with Senna. If Senna purges rather melancholy than any other Humour, it is because its being composed of fixed Parts, it has a greater Disposition to fasten itself to that terrestrial and fixed Humour.

Note, That next come *Apozems*.

The *APOZEMS*, are strong Decoctions, of several Sorts of Roots, Herbs, Fruits, Seeds, and other Parts of Plants, appropriated in Virtues to the Maladies for which they are given: Those *Apozems* can be render'd Purgatives, by making to infuse in them purgative Drugs: As we'll see hereafter.

For an *alterating* and *aperitive Apozem*. — Take the Roots of Gramen, of Parsley, of Asparagus, and white Tartar, of each half an Ounce; wild Cherries, *Kentish* Cherries, and dried *French*-Beans, of each three Drachms; the Leaves of Chicory, of Parietary, of Sellery, of Chervil, of each a Handful: Let them boil together in three Quarts of common Water to the Consumption of a third Part; and strain it afterwards with Expression.

Virtues. — It is proper to raise the Obstructions of the Liver, of the Spleen, of the Mesentery, and of the Matrice; and for the Stone and Gravel. — The *Dose* is a Glass full twice a Day.

Note, That the Tartar must be coarsely pulverized, the Roots well cleansed, bruised, and cut in small Pieces, and put together to boil for about half an Hour in the Water; adding, afterwards, the Fruits opened, and the *French* Beans bruised; and when the Decoction shall have boiled for a Quarter of an Hour longer, the Herbs hatched must be thrown into it; and then it shall be left to boil to the Consumption of a third Part; and afterwards taken off the Fire, and when half cold, strained through a Cloth with Expression. This is the *Apozem*. One might add to this *Apozem*, the Craw fish, the Rinds of Tamarisc, of Caper-Tree, and several other Ingredients of the same Virtue. But this Description is but a Model, it is to a Physician to judge in the Occasions what is to be added or diminished. I do not employ so great a Quantity of Ingredients for the Quantity of Water, as it is usual in the Descriptions of *Apozems*, but I am sure that the two Quarts of Decoction remaining, will be as much impregnated of the Substance of the Drugs as they can be. One may make on this Model, *Pectoral Apozems*, with Pectoral Drugs; *Cephalick*, with Cephalick Drugs; and *Hysterick*, with Hysterick Drugs.

For a *bitter Apozem*. — Take two Ounces of Chicory, an Ounce of Gentian-Root, half an Ounce of *Peruvian* Bark; a Handful of Fumitory, Flowers of little Centaury, and of St. John-Wort, of each half a Handful: Let them boil in two Quarts of common Water, to the Consumption of a fourth Part, then strain it with Expression; and in the Colature, put to infuse two Drachms of Rhubarb cut in small Pieces, and tied hard in a Piece of Linen-Cloth; dissolving in it, afterwards, three Drachms of Syrup of Wormwood, and two Drachms of solutive Tartar of *Mars*: Then the *Apozem* is made.

VOL. II.

Note, That the Roots must be cut in small Pieces, the Quinquina bruised, and the Herbs hatched.

Virtues. — This *Apozem* is very good to strengthen a Stomach too much relaxed, or full of Glairs: It rises the Obstructions, cures the intermittent Fevers, and excites the Appetite. — The *Dose* is a small Glass, warm, Morning and Evening; which is continued for several Days successively.

Note also, That a bitter Broth can be made, in Balneo Mariæ, in the following Manner. — Take two Pounds of a Fillet of Veal, without Fat and Skin, and cut in small Slices; Leaves and Roots of Chicory, and of Chervil, of each six Handfuls; Water-Cresses, and Fumatory, of each three Handfuls; an Ounce of Gentian-Root, three Drachms of Rhubarb, a Handful of Flowers of little Centaury, two Ounces of Juniper-Berries; half an Ounce of soluble Tartar of *Mars*. The Roots should be cleansed and cut in small Pieces, the Rhubarb tied in a Piece of Cloth, the Herbs and Flowers hatched, the Berries bruised, and the whole mixed together in an earthen Pot, with the Tartar of *Mars*; and having added to it five or six Ounces of Water, the Pot must be cover'd, well stopped with Plaister, and put to boil in Balneo Mariæ for six or seven Hours; and afterwards all it contains shall be strained with a strong Expression.

Virtues. — This *Apozem* has the same Virtues as the preceding one, and is a little nourishing; it is good for the Hydropsy, yellow Jaundice, the Retention of the Menes, and the Scurvey. — The *Dose* is a small Glass twice or thrice a Day.

For a *Cephalick and Purgative Apozem*. — Take the Roots of Jilly-Flowers, of Sea Pæony, and Mizzletoes, of each half an Ounce; Rosemary and Sage of each half a Handful; put them to boil in two Quarts of common Water, to the Consumption of a fourth Part; and in the Colature made without Expression, put to infuse warm, for fifteen Hours, six Drachms of Senna, two Drachms of Troches of Agarick, one Drachm of Juniper-Berries, three Drachms of soluble Tartar, straining the Infusion, afterwards, with Expression to the Colature add solutive Syrup of Roses, composed with Agarick, and Syrup of Flowers of Peach-Trees, of each two Ounces; for a *Purgative Apozem*.

Virtues. — It purges all Sorts of Humours, especially the Pituita from the Brain. — The *Dose* is from three Ounces to six; taking every Day one or two Glasses of it, for several Days successively.

Note, That on this Model can be prepared purgative *Apozems* of different Qualities; by appropriating the Remedies to the Nature of the Maladies for which they are administered. The Decoctions of purgative *Apozems* must be made light, that there may be Room in their Pores for the Purgatives which are put to infuse in them.

Note also, That *Juleps* are the next in Order.

JULEP, or *JULEB*, is a *Persian* Name, which signifies sweet Draughts; the *Greeks* call it ζουλαπιον, and the *Latins* *Julepus*, and *Julapium*, or *Hydrojaccibarum*. It is a Mixture of Syrups, and distilled Waters, or light Decoctions, the Preparation whereof is commonly of an Ounce of Syrup, on six Ounces of Water or Decoction.

Juleps are made of different Syrups, and of different Liquors, according to the Maladies for which there are administered. They may be render'd sour either with acid Spirits or Juices; they are not prepared but when they are wanted, because they cannot be kept longer than two or three Days in Winter; and about twenty-four Hours in Summer in a cool Place: *Juleps* are never mixed with Purgatives.

For a *Pectoral Julep*. — Take half an Ounce of Syrup of Jujubes, an equal Quantity of Syrup of Poppies; Water of Scabiose and of Borrage, of each two Ounces; shake them well together in a Phial, and the *Julep* is made; which serves for one Dose only.

Virtues. — It humects the Breast, sweetens the Acrimonious, or Salt Serosities which fall upon it; and facilitates Expectoration.

For an *hysterick Julep*. — Take the distilled Waters of

Melissa,

Melissa, and of Mugwort, of each two Ounces; one Ounce of Orange-Flowers, two Drachms of Cinnamon; one Ounce of Mugwort; Tincture of Castor, and oleous aromatick volatile Salt, of each four Drops: Mix them well together for a *Julep* of one Dose.

Virtues.—It dissipates the Vapours; fortifies, and provoke the Menfes.

For a *fetid hysterick Julep*.—Take an Ounce and a half of the best *Assafætida*, and stir it well in six Ounces of Black Cherry-Water, in a cold Mortar till it grows milky.

Virtues.—It is good to strengthen the Matrice, to provoke the Menfes, and to dissipate the Vapours. —The *Dose*, is from half an Ounce to two Ounces.

For a *camphorate hysterick Julep*.—Light two Drachms of Camphire, and extinguish it in two Drachms of Spring Water, so often as it may be entirely consumed, and then strain the Liquor.

Virtues.—It is good for the Vapours, to strengthen the Matrice, and the Brain, and to provoke the Menfes. —The *Dose*, is from two Ounces to eight. If the Camphire was extinguished in Water of Mugwort, instead of common Water, the Remedy would prove more efficacious.

Note, That next come *Emulsions*.

EMULSION, came from the Latin *emulgere*, to milk; for in fact this Remedy approaches very near the Colour and Consistence of Milk: It is extracted from Almonds, Cold Seeds, or Fruits dissolved in distilled Water, which are strained hard, and edulcorated with Sugar or Syrups.

For a *common Emulsion*.—Take Sweet Almonds ex-coricated or blanched, the Seeds of Cucumbers and of white Poppies, of each two Drachms, half an Ounce of double refined Sugar; pound them together in a marble Mortar, pouring over them gently, and by Intervals, a little of a Decoction of Barley, till the whole be reduced into a Paste, and a Pint of Barley-Water having been added to it, it must be strained with Expression for an *Emulsion*.

Virtues.—It is proper to humect, and to quench Thirst in acute Maladies; in violent Fevers, in the Pleurisy, in the Rheumatism and to soften the Acrimony of the Urine. —The *Dose* is a Glass full, or about four Ounces.

For a *peccoral Emulsion*.—Take twelve sweet Almonds blanched; six Drachms of the four great cold Seeds; half a Drachm of Seeds of Poppies; beat them in a Mortar of Marble; pouring, by Degrees, over it half a Pint of a Decoction of Barley, Jujubes, and Maiden-Hair: Then strain it with Expression; and in the Colatura mix Syrup of Althæa, and of Tussilage, of each an Ounce and a half: For *three Doses* of *Emulsion*.

Virtues.—This *Emulsion* is proper to humect and soften the Acrimony of the Breast, to excite Expectoration, to appease a Cough, to provoke Sleep, which it will procure still better, if an Ounce of Syrup of white Poppies be added to it. —A Glass full for a Dose.

For a *cooling and aperitive Emulsion*.—Take one Ounce of the four cold Seeds; the Seeds of Althæa and of white Poppies, of each one Drachm: Let them be pounded in a Marble Mortar, pouring slowly over them a Quart of Decoction of the Roots of Althæa, and of Parsley; strain it with Expression; and to the Colatura add four Ounces of Syrup of Marsh-mallows.

Virtues.—It is proper to expel, gently, the Sand from the Reins and Bladder, to temperate and soften the Acrimony of the Urine, when it proceeds from a Clap, or from another Cause.

Note, That one may add in those *Emulsions* Seeds of Nettles, of Parsley, of Anis, and likewise a Drachm of Sal prunella, to render them more aperitive.

For an *astringent Emulsion*.—Take twelve sweet Almonds, blanched; the Seeds of Plantain, of white Poppies, of Quinces, and Sumach, of each a Drachm and a half; pound them in a Mortar, pouring over them by Degrees two Pints of a Decoction of Barley, or Roots of Plantain, and of Betony; then strain it with Expression; and to the Colature add Syrups of dried Roses and of Berberies, of each two Ounces, for four or five *Doses* of *Emulsion*.

Virtues.—This *Emulsion* is proper to stop the spitting of Blood, the Dysenteria, a Looseness, and Hemorrhages. To render it still more astringent, it is very proper to dissolve some Laudanum in it.

Note, That *Potions* come next in Order.

POTION, comes from the Latin *potare*, to drink. This Name can be given to all Sorts of Draughts; but in Medicine it is most commonly restrained to certain Mixtures of several Powders, Confections, Electuaries, Syrups, Elixirs, Tinctures, Essences, dissolved in Liquors. There may be prepared *Potions* of all Sorts, for each Malady in particular; for there are *Anodine*, *Emetick*, *Stomachick*, and several other *Potions*.

A *Cordial Potion*, is properly a Julep, in which have been mixed simple, or compound Drugs; and Powders, and cordial Confections.

A *Cephalick Potion*, is a Julep, in which have been mixed cephalick Remedies.

A *Purgative Potion*, is a purgative Medicine, or Apozem.

Note, That the Doses of Drugs which are to enter *Potions* cannot be justly determined, in general; for the Physicians prescribe them more or less strong, according to their Indications, and the divers Intentions they may have.

For a *Cordial Potion*.—Take a Drachm of Confection Alkermes, an Ounce of Syrup of Lemons, Water of Bugloss, and of Carduus Benedictus, of each one Ounce and a half, mixed together for a *Potion*.

Virtues.—This *Potion* is proper to fortify the Heart, and to resist the Malignity of the Humours. It may be taken all at once, or at different Times.

Note, That to this *Potion* may be added *Salt of Viper*, diaphoretick Antimony, volatile Salts, and several other such Remedies, according to the Intention of the Physician.

For a *Cephalick Potion*.—Take one Drachm of Confection Alkermes, a Scruple of volatile Salt of Hart-horn, an Ounce of Treacle-Water, the Water of Betony, and Marjoram, of each an Ounce and a half, mixed together for a *Potion*, which is to be taken by Spoonfuls.

Virtues.—This *Potion* is proper to fortify the Brain, for the Epilepsy, Apoplexy, Lethargy, and Palsy: The *Dose* is two or three Spoonfuls at once.

Note, That several other cephalick Drugs may be added to this *Potion*, as the Tincture of Castor, the Diacordium, and the Essence of Cloves.

For a *Potion for the Cholick*.—Take one Ounce of Mint-Water, half an Ounce of Cinnamon-Water, an Ounce of Syrup of Diacordium, half the Yolk of a new-laid Egg, the Oil of Juniper-Berries, the Spirit of Sal-armoniac, and of Lavender composed, of each ten Drops, two Grains of Salt of Wormwood, mixed together for a *Potion* to be taken by Spoonfuls.

Virtues.—This *Potion* cures the windy Cholick, and dissipate Winds generated in the Stomach, for want of Digestion.

For a *lenitive Potion*.—Take two Scruples of Cream of Tartar in Powder, which must be dissolved over the Fire, in three Ounces of Flowers of Elder, add to it an Ounce and a half of Manna, and half an Ounce of solutive Syrup of Roses, which must be strained for a *Potion*.

Virtues.—This *Potion* is very good to purge gently, without griping the Patient.

For an *astringent Potion, to stop the vomiting or spitting of Blood*.—Take an Ounce of Syrup of Myrtle, a Dram of Sanguis draconis, the Eyes of Crawfish prepared, and six Drachms of Vinegar, mixed together for a *Potion* to be taken by Spoonfuls.

Virtues.—This *Potion* is astringent, proper to stop the spitting and vomiting of Blood, a Looseness, and the Dysenteria; for Losses of Blood, for the Whites in Women, and other immoderate Evacuations of the Matrice. —The *Dose* is a Spoonful often repeated.

For an *hysterick Potion*.—Take a Dram of the Diacordium of Fracastor, an Ounce of Syrup of Mugwort, the

the Waters of Melissa, Matricary, and Rue, of each an Ounce and a half; half an Ounce of Orange-Flowers, two Drachms of Cinnamon, four Scruples of Salt of Mug-wort, the Tincture of Castor, and the oleous volatile Salt, of each one Drachm, mixed together for a Potion to be taken by Spoonfuls.

Virtues.—It is proper to dissipate the Vapours, to raise the Obstructions of the Matrice, and to provoke the Menfes.

Note, That to this Potion may be added fifteen Grains of Camphire, dissolved or liquified with fifteen Drops of rectified Oil of Succin, but it is much more disagreeable to drink.

For an *antinephretick Potion*.—Take the Syrup of Althæa, of Oil of Sweet Almonds, extracted without Fire, of each an Ounce and a half; three Ounces of good White-Wine, four Ounces of Water of Parietary, one Drachm of Sal-prunellæ, Spirit of Turpentine and of Salt, of each eight Drops, mixed together for two Doses.

Virtues.—It is good to usher out gently the Phlegm, Gravel, or Stone which passes from the Reins thro' the Ureter into the Bladder, and causes the nephretick Cholick, it purges by Urine.

Note, That from this Potion I'll pass to *Mixtures*.

MIXTURE, comes from the Latin *miscere*, which signifies to mix, though this Name appears very general, and can be given to a vast Number of different Sorts of *Mixtures* made in *Pharmacy*, it is notwithstanding more properly adapted to certain *Mixtures* of Spirits, Essences, Elixirs, and distilled Waters, which being administered in a small Dose, produce notwithstanding the same Effect of Remedies given in a greater Volume, and operates sooner.

For an *anti-epileptick Mixture*.—Take Waters of Imperial, and of Cinnamon, of each an Ounce; two Drachms of the rectified Spirit of human Cranium; Spirit of Succin rectified, oleous volatile Salt, and Tincture of Salt of Tartar, of each one Dram, to be mixed together for a *Mixture*.

Virtues.—It is proper for the Epilepsy, and other Maladies of the Brain. — The *Dose* is from one Scruple to four, to be given in and out of the Paroxysm.

For a *Hysterick Mixture*.—Take Waters of Cinnamon, and Theriacal camphorated, and of Orange-Flowers, of each an Ounce; Tincture of Castor, Succin, and Saffron, and Salt of Tartar, of each two Drachms. Distill'd Oil of Savern, Mint, and Wormwood of each six Drops, mixed together for a *Mixture*.

Virtues.—It is proper to appease the Vapours, and to provoke the Menfes. — The *Dose* is from half a Drachm, to a Drachm and a half.

For a *Diuretick Mixture*.—Take an Ounce of Spirit of Turpentine; rectified Salt, dulcified Nitre, of each three Drachms; Succin, and Elixir proprietatis, of each two Drachms; to be mixed together for a *Mixture*.

Virtues.—It is proper for the Stone, the Gravel, the Suppression of Urine, and the nephretick Colick. — The *Dose* is from four to fifteen Drops in white Wine, or a Liquor appropriated to the Distemper.

Note, That I'll place *Bolus's* next to *Mixtures*.

By a *Bolus* is understood a Sort of Remedy of the Consistence of Paste, which is most commonly a Purgative, divided into several Parts before it is taken.

Note, That the Repugnance Men have always had for the disagreeable Draughts prepared by *Pharmacy*, gave Occasion to invent several Means to administer the Remedies otherwise than in Draughts; that the Palate may be as little imbibed therewith as possible. The *Bolus* is one of those; for being wrapt in a Wafer, or covered with Sugar, or Powder of Liquorice, it can be swallowed without tasting it. — The mercurial Preparations must always be administered either in *Bolus's*, or Pill, and never in Potion; lest the Mercury, being very heavy, should fall between the Teeth, and shake them.

The Consistence of the *Bolus's* is most commonly like that of the Electuaries; and the Matter thereof different,

according to the different Indications.

For a *Cathartick*, and *aperitive Bolus*, for a Gonorrhœa. Take half an Ounce of Confection hamec; a Drachm of Turpentine, half a Drachm of Cream of Tartar; and fifteen Grains of Mercurius dulcis, mixed together for a *Bolus*.

Virtues.—It purges both by Stool, and by Urine; and cleanses the Urethra, and spermatick Vessels, of the venereal Virus.

Note, That from the *Bolus's*, I'll pass to the *Gargarisms*.

The *GARGARISMS* are liquid Remedies proper for the Maladies of the Throat, which is washed therewith without swallowing them.

For a *Gargarism for an Inflammation of the Throat*.—Take an Ounce of whole Barley, the Summits of Blackberry Bushes, Leaves of Plantain and of Agrimony, of each half a Handful; boil them in two Pints of common Water, to the Consumption of a third Part; strain them, and in a Pint of the Colature dissolve an Ounce and a half of Honey of Roses; and a Drachm of Sugar of Saturn, for a *Gargarism*.

Virtues.—It is proper to appease the Inflammation of the Throat, to cure the little Ulcers, which may be formed in it, to fasten the relaxed Amigdala, and to stop the Salivation.

For a *Gargarism to stop a Salivation*, excited by the Mercury.—Take a Drachm of whole Barley, Plantain's Flowers, Nuts of Cypress, Pomegranate-Peel, Flowers of Sumach, of each half an Ounce, two Drachms of Berberies, boil them in common Water and Red Wine; a Pint of each, to the Consumption of a third Part; strain them, and in the Colature, dissolve two Drachms of Extract of Mars Astringent, half a Drachm of Salt of Saturn, and two Ounces of Honey of Roses, for a *Gargarism*.

Note, That the Barley must boil first in the Water, then the Pomegranate-Peel, the Berberies, and the Nuts of Cypress bruised are added to it, and afterwards the Wine; and when the Decoction has boiled still a little longer, the Herbs and Flowers are thrown into it, the Coction continuing till the Diminution of a third Part; then it is strained with Expression and in a Pound of the Colature, the Honey of Roses, the Extract of Mars astringent, and the Salt of Saturn are dissolved.

Virtues.—This *Gargarism* is very astringent, proper to dry the Ulcers of the Mouth, to fasten the Gums; and to stop a Salivation when the Patient washes often his Mouth with it.

Note, That next comes *Errhina*.

The *ERRHINA*, in Latin *nasalia*, are Remedies introduced into the Nose, to make one blow his Nose or sneeze. They are made of various Forms, sometimes in Powder, sometimes liquid, sometimes like a Sort of Unguent, and sometimes in a solid Mass, divided into small pyramidal Sticks.

For a *sternutatory Powder*.—Take white Hellebore, Tobacco, Iris of Florence, each two Drachms, Flowers of Lillies of the Vallies, of Betony, of Marjoram, and of Sage, of each a Drachm.

Note, That the Drugs must be pounded together in a Brass Mortar; and afterwards passed through a common coarse Sieve.

Virtues.—It is proper to excite Sneezing and to purge the Brain.

Note, That a Scruple of Euphorbium may be added to it, when used in the Apoplexy or Lethargy, but in all other Occasions it is dangerous to introduce *Euphorbium* into the Nose, because of its violent Effects.

For a *liquid Errhina*.—Take the Juices of the Roots of our Iris, of Ciclamen, of Beat, of each an Ounce and a half; the Leaves of Betony and of Marjoram, of each an Ounce; mixed together for an *Errhina*.

Virtues.—It dilutes and rarifies the coarse Pituita, stopped at the Top of the Nose and make it flow; it must be snuffed up the Nose, having previously to it filled the Mouth with Water, lest the *Errhina* should fall into it.

For

For an *Errhina in form of Ungent*.—Take the Roots of wild Cucumbers dried, Pyrether, and Black Pepper, of each a Drachm, and an Ounce and a half of Oil of Bays, mixed together for a Liniment.

Virtues.—It is proper for the Head-ach proceeding from a coarse Pituita, for the Apoplexy, Epilepsy, and the Maladies of the Eyes; some of it being introduced into the Nostrils to excite Sneezing.

For a *solid Errhina Astringent*.—Take Sal armoniack, Sanguis draconis, prepared Coral, of each half an Ounce; three Drachms of Red Roses, and two Drachms of white Vitriol, which must be all mix'd together, and incorporated with the White of Eggs to make a Mass, of which are formed pyramidal *Errhina*.

Virtues.—This *Errhina* stops the Hemorrhage of the Nose; it is fastened to a Thread, to be taken out at Pleasure.

Note, That next come *Injections*.

INJECTION is a Liquor introduced by Means of a Syringe, into several small Cavities of the human Body; as in the natural Parts of both Sexes, in Wounds, and even in the Intestines; for the Clysters are a Kind of *Injections*. The Matters of the *Injections* are different, according to the different Indications.

For an *Injection to stop a Gonorrhea*.—Take Plantain and Rose-Water, of each four Ounces; an Ounce of Honey of Roses; a Drachm of my vulnerary and stip-tick Tincture, mixed together for an *Injection*.

Virtues.—This *Injection* is astringent, proper to strengthen the spermatick Vessels, and stop the Gonorrhea.

For a *vulnerary Injection*.—Take an Ounce of round Aristoloché; boil it in a Pint and a half of white Wine, to the Consumption of a third Part, strain it with Expression, and in the Colature dissolve an Ounce and a half of Honey of Roses, and an Ounce of my Tincture for an *Injection*.

Virtues.—This *Injection* is proper to rarify, deterge, and resolve, to resist to the Gangrene; Wounds are syringed with it, Tents, Pledgets, and Compresses applied on the Wounds, are imbibed with it.

Note, That I'll make *Clysters* succeed to *Injections*, since *Clysters* are nothing else, properly speaking, but *Injections*.

CLYSTER, or *Clysmus*, or *Enema*, are Greek Names, the two first signify Washing, and the last *Injection*.

Note, That it is pretended, that the Use of a *Clyster* was invented by a Bird, which by Means of its Beak spirts Sea-Water into its Fundament, when it finds itself hard-bound: But let it be how it will, it is an Injection introduced into the Intestines by Means of a Syringe, or sometimes of a Bladder, to remedy to several Maladies; as to soften, and evacuate the Excrements, which, by sojourning too long in the Bowels, are grown hard and dry; to expel the Wind and Worms; to provoke the Urine; to facilitate a Delivery; and to stop a Looseness. It may be said, that *Clysters* are some of the best Remedies, which Medicine has invented, when they are administer'd *a propos*; but they are often abused, for a great Number of Persons accustom so much their Intestines to those Sorts of Remedies, which they use every Day, as well in Health, as when they are indisposed, that they render their Belly lazy, and incapable of performing of itself its Functions. Their Design is to cool themselves, by keeping always their Bowels clean and washed; but they do not consider, that they hinder thereby the Digestion of the Aliments from being so perfect as it should be; for there is wanted in the Entrails a certain Quantity of Excrements to excite the Fermentation of the Aliments in the Stomach; in the same Manner, as when we want to give a gentle Fermentation to several Infusions, we put the Vessel which contain them in a hot Dunghil: But my Reader must not conclude hence, that I condemn absolutely the Use of *Clysters*; on the contrary, it is a Kind of inward Bath, of a special Efficacy, in several Maladies, especially in those occasioned by an excessive Fermentation of the Humours; therefore,

For an *emollient and laxative Clyster*.—Take two Pints of the cooling and emollient Decoction; an Ounce of lenitive Electuary; two Ounces of Honey of Violets, mixed together for a *Clyster*.

Virtues.—It is proper for those who are hard-bound, to purge the lower Abdomen of bilious and other Humours, to temperate the Heat of the Entrails, and appease the Fever.

Note, That Whey may be used instead of Decoction, to render the *Clyster* still more cooling.

For a *carminative and laxative Clyster*.—Take the Leaves of Mallows, Parietary, Mercurialis, Organ, of each half a Handful; Flowers of Camomile, and of Melilot, of each as much as one can hold between three Fingers; Juniper-Berries, Bays-Berries, and Fennel-Seeds, of each two Drachms; boil them in two Quarts of River-Water to the Consumption of half the Liquor; strain them with Expression; and in one Pint of the Colature, dissolve six Drachms of Catholicon, half an Ounce of Diaphænick, and three Ounces of Honey of Rosmarin for a *Clyster*.

Virtues.—This *Clyster* is proper to purge the slimy Matters, Winds, and other coarse Humours lodged in the lower Abdomen.

Note, That the *Hiera Picra*, or Honey of Mercurialis, may be prescribed instead of the Diaphænick, and of the Honey of Rosemary. That the Decoction of the Herbs is sometimes made with Wine; and that there are sometimes *Clysters* given of Sack-Wine, alone. That in the *carminative Clysters*, an Ounce of Oil of *Aneth*, or of *Camomile* may be added.

For an *Hysterick and Laxative Clyster*. Take the Leaves of Mallows, Parietary, Mug-wort, Mercurialis, Matricaria, Flowers of Camomile and of Elder, of each one Third of a Handful; three Drachms of Juniper-Berries; boil them in two Quarts of common Water to the Diminution of half the Liquor; strain them with Expression, and dissolve in the Colature, Electuary Diacatholicon, Laxative Benedicta, of each six Drachms; one Drachm of Troches of Myrrh, and four Ounces of Honey of Mercurialis for a *Clyster*.

Virtues.—This *Clyster* is proper to appease the Vapours, and the Suffocation of the Matrice, to facilitate a Delivery, and the Expulsion of the Afterbirth; for the Apoplexy and Lethargy we may add to it as far as two Ounces of Tincture of Antimony, where the Case wants a quick and violent Remedy.

For a *deterfive Clyster*.—Take a Pint of the deterfive Decoction above described, half an Ounce of double Catholicon, two Ounces of Honey of Roses, and the Yolk of a new-laid Egg, mixed altogether for a deterfive *Clyster*.

Virtues.—It is proper to purge in stopping a Looseness, and instead of the double Catholicon, we may prescribe Oil of Sweet Almonds, or of white Lillies, especially when the Looseness is accompanied with slimy Matters, which cause continual Motions.

Note, That the first *Clysters* given for a Looseness must be a little Purgative, because it is necessary in those Occasions to cleanse the Intestines of the Humours which entertain the Looseness, and often one is cured by that Remedy alone; but if the Malady continues after the Purgatives, *Clysters* only softening, and astringent are to be admittred; the Decoction thereof may be made of Milk, or of Viper's Broth, dissolving in it Sugar, or Honey of Roses, and a Yolk of an Egg; and when the Looseness degenerates into a Dysentery, a Drachm of Turpentine and an Ounce of Oil of St. John's wort are added to it, sometimes two Ounces of Mutton Suet, and sometimes an Ounce of Populeum.

For a *Clyster for the Nephretick*.—Take the Leaves of Marsh-mallows, and Parietary, of each half a Handful, Flowers of St. John's-wort, and of the golden Rod, of each as much as one can hold between three Fingers, three Drachms of Juniper-Berries, and two Drachms of Linseed, boil them together in a Quart of common Water, to the Consumption of half the Humidity; strain them with Expression, and in a Pint of the Colature, dissolve

lenitive Electuary, laxative Benedict, of each half an Ounce; two Ounces of Honey of Violets; two Drachms of Turpentine of *Venice*; and six Drachms of Linseed Oil. For a *Clyster*.

Virtues.—It is proper to open the Passages of the Urine; and to cure the nephretick and windy Cholick.

Note, That the Decoction is sometimes made with white Wine; and the *Clysters* with Oil or Grease, purge less than those where there is none; because oily Substances blunt by their ramous Parts the Points of the Purgatives.

Note, That the *Suppositories* follow naturally the *Clysters*.

SUPPOSITORIES are solid Remedies, of a pyramidal Figure, and of the Thickness and Length of the little Finger. They have been invented to supply the Want of *Clysters*, for which several Persons have a great Repugnance; wherefore the Word *Suppository* proceeds from the Latin *supponere*, to substitute, or to use one Thing instead of another. This Remedy is proper to open a little the Body; it is thrust into the Fundament, and kept there as long as possible, that it may have Time to penetrate and soften a little the Matters, and provoke the Intestine *rectum*, by pricking it; but it is very far from having the same Efficacy as a *Clyster*.

The common Matter of a *Suppository*, is common Honey, boiled to a solid Consistence; it is sharpen'd with a little Salt. When the *Suppositories* are to be stronger, there must be added either half an Ounce of Electuary of *Hiera Picra*, or two Drachms of Aloes.

Note, That the Honey and Salt must be put in an Iron Ladle, or in a little Skillet, over a slow Fire, where they must boil till the Matter has acquired a solid Consistence, which will be known, if a little Bit thereof be put to cool; then it must be poured boiling hot on the Bottom of a little Mortar turn'd upside down; and the *Suppositories* formed on a Marble, or Board greased with Oil.

Note also, That *Pessaries* being likewise solid Remedies, and of almost the same Figure with *Suppositories*, I'll place them next.

PESSARIES are solid Remedies, very near of the Bigness of a Finger, and of a pyramidal Figure; they are introduced into the Matrice, after an End thereof has been fastened to a Ribband that the *Pessary* may be taken out at Pleasure.

Note. That *Pessaries* can be made of Cork, or of a light Wood, or with a Root, or with a little Sheath made of a thin Silk, and filled with Powders incorporated with Wax, Oil and Cotton, the whole pressed very hard in the Sheath, that it may have Solidity enough to be introduced into the Matrice: One must take Care, likewise, that the Seam be very even, and well flatten'd, lest it should wound the Matrice. That made of Wood, or of Cork, or of a Root, must be anointed with a Liniment composed of Drugs appropriated to the Intention of the Physician; for Example, if it be to provoke the Menfes, the following Liniment is very proper.

A *Liniment for Pessaries*.—Take Myrrh and Aloes, of each a Drachm; a Scruple of Saffron; eight Grains of Camphire; four Grains of Castoreum, pound them well together, and mix them in an Ounce and a half of Unguent of *Althæa*, or Marsh-mallows. Add to it two Drachms of *Sperma ceti*; and six Drops of Oil of Succin; for a Liniment.

Note, That if it be wanted to make a solid Mixture to fill up a little Sheath of Silk, it may be composed in the following Manner.

A *solid Matter for Pessaries*.—Take Gum Ammoniac, and *Galbanum* dissolved in Wine, and boiled, of each two Drachms; Myrrh and Aloes of each one Drachm; Savern-Leaves, and *Distamnium* of *Crete*, of each two Scruples; Saffron, and Castor, of each half a Drachm; a Drachm and a half of *Sperma ceti*; an Ounce of yellow Wax; and a sufficient Quantity of Oil of Rue, mixed together for a *Cerat*; in which, while yet hot, is dipped a sufficient Quantity of Cotton.

Note, That if it be to abate the Vapours of the Matrice, the *Pessaries* must be anointed with the following Liniment.

A *Liniment for the same Purpose*.—Take Oil of Capers, three Drachms; and two Drachms of Oil of Bays; mixed together for a Liniment.

Note, That if it be to stop a too great Flooding of the Menfes, the following Liniment is very good.

A *Liniment for astringent Pessaries*.—Take prepared Coral, and *Terra Sigillata*, of each two Drachms; six Grains of solid *Laudanum*, pounded, and mixed together in two Ounces of white Wax, and an Ounce of Oil of Solanum, in which is dipped a sufficient Quantity of Cotton for a hard Mixture, proper to fill the little Sheaths of Silk.

Note, That next comes *Fomentations*.

A FOMENTATION is most commonly made of Decoctions of emollient and cooling Herbs, to soften some Hardnesses formed in the lower Abdomen, or of astringent Liquors, to strengthen and bend the Fibres: Pieces of Cloth are dipped in those *Fomentations* kept hot, and applied on the afflicted Part; or the Herbs are put in small Cloth-Bags, and after they have been made to boil, are applied. There are also *dry Fomentations*, made on several Parts of the Body; as fried Bran or Oats, which are applied hot, between two Cloths, for rheumatical Pains; Vervein fried for the Pain in the Side, in the Pleurisy; Parietary to be applied on the Region of the Urethra, in the nephretick Cholick: A Hog's Bladder is filled with hot Milk, and applied on the lower Abdomen: Salt and Ashes are calcined to be applied hot on the Neck, to dry and dissipate the Catarrhea's. Lastly, one may use almost as many Sorts of *Fomentations*, as there are different Sorts of Maladies, which afflict the human Body.

For an *emollient and cooling Fomentation*.—Take the Roots of Marsh-mallows, of white Lillies, of each four Ounces; the Leaves of Marsh-mallows, of Violets, of Bear's Foot, of Groundsel, of each a Handful; the Flowers of Camomile and Melilot, of each an Handful; the Line and Fenugreek-Seeds whole, of each an Ounce; boil them in five Quarts of common Water to the Consumption of a third Part; and then strain them with Expression, for a *Fomentation*.

Virtues.—This *Fomentation* is proper to dispose the foreign Matters of the lower Abdomen to be evacuated; it is very good for the Hardness of the Liver, of the Spleen, and of the Matrice.

Note, That to foment well a Patient, one must have two large Pieces of soft and half worn Cloth, folded into four, and having placed the Fomentation over a little Fire to keep it warm, soak well those two Pieces of Cloth in it; then taking out one of them, and squeezing it a little, it must be applied on the afflicted Part, and left there till the Patient begins to feel it too cold; then it must be taken off, and the other, which was left in the *Fomentation* put in its Place, and this put again in the *Fomentation*; continuing thus to put alternately the two Pieces of Cloth, for a whole Hour at least, then the Part fomented is wiped.—One could besides fill two Linen Bags with the Herbs which enter the *Fomentation*, then make them boil, and apply them alternately on the lower Abdomen, instead of the Cloths; this last Sort of *Fomentation* is more tedious than the first, but is better, because the Herbs boiled being applied in Substance on the lower Abdomen, soften and humect it more.

For a *Fomentation for Dislocations and Contusions*.—Take Rosemarin, Sage, Marsh-mallows, Hyssop, and Lavender, of each a Handful; the Rind of Pomegranate, Bays, and Juniper-Berries, of each an Ounce; fill small Linen Bags with those Herbs, &c. bruised and mixed together; and put them to boil in two Quarts of Lees of red Wine over a slow Fire, the Vessel cover'd, to the Consumption of a third Part; then apply the Bags hot on the Part.

Virtues.—This *Fomentation* is proper to strengthen and consolidate dislocated Bones, the Nerves and Ligaments; to resolve the Tumours which follow the Contusions;

sions; and to help the Digestion when applied on the Stomach.

Note, That the Decoction must be half cold before it is used, then one of the Bags is taken out, squeezed a little between the Hands, and applied on the Part, where it is left about an Hour; then is taken off, and the other put in its Place; continuing to apply thus the Bags, alternatively five or six Times; leaving that which is applied last, five or six Hours on the Part.

Note also, That next follows *Embrocation*.

EMBROCATION, is an Asperision made of some Liquor, by Means of Tow or of Sponges on several Parts of the Body, and particularly on the Head, to open the Pores, and to strengthen.

An *Embrocation* is properly a Lotion most commonly composed of Decoctions, or Spirit of Wine, or of Oxyrrhonodians, prepared with Oil and Vinegar of Roses, applied on the shaved Head of the Patient, as well to prevent a Delirium as to cure it.

For an *Embrocation for a Lethargy*.—Take the Roots of Cypress, of Iris of Florence, Calamus Aromaticus, of each half an Ounce; of Leaves of Sage, of Rosemarin, and of Betony, Bays-berries, and Coriander and Cumin-Seeds, of each two Drams; boil them in three Pints of common Water to the Consumption of a third Part, then strain them with Expression, and to the Colature add four Drachms of Brandy; for an *Embrocation* for the Head.

Virtues.—This *Embrocation* is proper to awake the Spirits in a Lethargy, Apoplexy, and Palsy.

For an *Embrocation to provoke Sleep*.—Take two Handfuls of Lattuces, white Roses, Flowers of Poppies, and of Betony, of each half a Handful; boil them in a Quart of common Water to the Consumption of a fourth Part, and strain them afterwards with Expression.

Virtues.—By washing the Head with this *Embrocation*, it provokes Sleep.

Note, That next come *Lotion*.

LOTION, comes from the Verb *lavare*, to wash. Though I do not design to speak here of the Baths used to wash the whole Body, either for Health or for Pleasure; they are prepared either naturally, as hot mineral Waters, and the Water of Rivers in Summer; or artificially by means of the Fire, in a Manner which every Body knows. I'll treat here only of the *Lotions*, made to some Parts of the Body in particular, with medicinal Liquors, either to wash off the Dirt, or open the Pores, or to cool, strengthen, appease the Pains, kill the Vermine, or provoke Sleep.

Note, That *Lotions* are employ'd more or less strong and penetrating, in proportion as the Distemper is more or less violent. The Head is washed with Spirit of Wine, or Hungary-Water, to strengthen the Brain, or to cure the Contusions thereof, or to dissipate the superfluous Humidities.—Sometimes the Head is washed with a clear Lixivium made with Athes of Sament to take off the Dirt, or that of the Hair: The Root of the Hairs is washed or humected with Spirit of Honey, to make them grow. The Parts afflicted with the Itch are washed with the Water which has served to soften the white Precipitate. The Feet and Legs are washed with Decoctions of Lattuces, Nenuphar, white Poppies, Mallow, Porcelain, and cold Seeds bruised.—To cure a scall'd Head, is employ'd likewise a Decoction of Water-crelles in common Water, and that composed with the Roots of Iris, of Asira-bacca, of Ellicampane, the Leaves of Ivy, of Wormwood, of Fumatory, of Scabiose, and of Marjoram, the Berries of Bays and Lupines, boiled together in a Lixivium of Athes of Juniper: Adding sometimes to those Decoctions the dried Dung of Pigeons, Cocks and Sheep; the Roots of Hellebore, the Coropintida, Euphorbium, Verdigrease, and several other penetrating Remedies, when the Distemper is not to be conquered by gentle ones. Some employ likewise, with Success, a Decoction of Lupines, of Wormwood, of little Centaury, made in strong Vinegar, or Urine, to wash the Head, and even the whole Body, to kill Lice and other Vermine.

There are besides several other *Lotions* for the Itch, and other cutaneous Distempers; using for it not only the Decoctions of Enula-campana, &c. but likewise the Dissolutions of Mercury made in Aqua fortis, or Spirit of Nitre, and dissolved in a good Quantity of common Water, washing only the Hands, Arms, Feet, Legs, and Thighs with it, without touching the rest of the Body which could be hurt by the Mercury. Several Parts of the Body are washed with Hungary-water or comphorate Spirit of Wine to appease the Pains in Rheumatism: It is also used, with Success, for Burns, adding a little Vitriol to it, or some Grains of Verdigrease. Wounds and Ulcers are also washed with Decoctions of Aristoloché, Gentiana, Centaury, Wormwood, Virga Aurea, Sanicle, &c. made in the Juice of the same Plants, or in White-Wine, adding sometimes to it Myrrhe, and Aloes in Powder.

For a *Lotion to kill Lice in the Head*.—Take two Ounces of Staphysagria, an Ounce of Semen contra, the Leaves of Wormwood, of Betony, and of little Centaury, of each two Handfuls: Boil them in two Quarts of Water, to the Consumption of a third Part, strain it, and wash the Head with it, warm. It kills the Lice and Crabs. This Decoction can also be made in Urine, adding to it an Ounce and half of the Roots of Enula campana.

For a *Lotion to render red Hair black*.—Take half a Pound of the Peel of green Walnuts, the Bark of Oak, Galls, of each two Ounces; the Leaves of Myrtle-tree, of Pomegranate-tree, of each a Handful: Boil them in three Pints of Water to the Consumption of a third Part; strain hard the Decoction, and in the Colature dissolve Roch-Alum, and green Vitriol, of each an Ounce and a half for a *Lotion*.

Note, That though this Lotion belongs more properly to Dying than to Medicine; it will, notwithstanding, please those who having red Hair want to make them change Colour; which may be done by washing them with this Ink, and letting them dry before they are wiped.

Note, also, That from *Lotions* I'll pass to *Mucilages*.

A MUCILAGE, is sometimes a slimy Liquor, which spins when it is poured, and sometimes a Size. It is commonly made of Roots of Althæa, of Symphitum, of the Seeds of Lin, of Fænugreek, Quinces, or Psyllium, the Gums Adraganth, Arabick, or of Plumb-tree, the Glue of Fish, the Skin of a Ram intused, or boiled in Water. All *Mucilages* are softening.

For a *common emollient Mucilage*.—Take four Ounces of the Roots of Marsh-mallows; the Seeds of Lin and Fænugreek, of each an Ounce; let them infuse for twelve Hours in two Quarts of warm Water, then boil them over a slow Fire, to the Reduction of half the Humidity, and strain afterwards the Mucilage with Expression.

Virtues.—This *Mucilage* is proper to soften the Hardness, to appease the Pains and to sweeten.

For a *Mucilage of Gum Traganth*.—Take half an Ounce of Gum Traganth, very white and very clean, put it to infuse into half a Pint of Water, for two or three Hours, for a *Mucilage*.

Virtues.—This *Mucilage* is good to cool the Breast, to ease the Cough, thicken the Spitting; some of it is mixed in pectoral Syrups: It is also applied on chapped Breasts, Lips, and Hands; it is used to give a Consistence to the Cakes of which Troches, Pastils and Rotules are made.

Note, That to make this *Mucilage*, the Gum must be bruised and put in a glazed earthen Pot, pouring over it six Ounces of common Water, and having covered the Pot, it must be put in a warm Balneo Marie for two or three Hours, or till the Gum be melted in the Water, and appears like a Gelly; then the Pot is taken out, and the *Mucilage* passed through a very clean Searce turned upside-down, to separate from it a little Dirt, which is always found in the Gum. This *Mucilage* can also be made in Plantin or Rose Water, or other Waters appropriated to the Malady.

For a *Mucilage to stop an Hemorrhage*.—Take the

Seeds of Pſyllium and of Quinces, of each half an Ounce: Let them infuſe for twelve Hours, in the Waters of Plaintin and Roſes warm, of each half a Pint; then boil them over a ſlow Fire, to the Conſumption of a third Part, and afterwards ſtrain them with Expreſſion.

Virtues.—This *Mucilage* is proper to ſtop the ſpitting of Blood, and other Hemorrhages, it is mixed with an equal Portion of Syrup of Quinces or of red Roſes, and is taken by Spoonfuls.

For a *Mucilage of a Ram's Skin*.—Take the Skin of a Ram newly ſheered with the Wool on, and cut it into Pieces, boil it in a ſufficient Quantity of Water on a ſlow Fire, till the Skin be entirely diſſolved in the Water, then ſtrain the Decoction with a ſtrong Expreſſion of the Wool; and if the *Mucilage* was not thick enough Part of the Humidity muſt be evaporated.

Virtues.—This *Mucilage* is proper to ſoften and ſtrengthen; it is employ'd in Plaſters for the Rupture.

Note, That from Mucilages I'll paſs to *Epithems*.

EPITHEMA, is a Greek Word which ſignifies *Fomentation*.—There are two Sorts of *Epithems*, one *liquid*, and the other *ſolid*.

The *liquid Epithema*, is a Sort of Fomentation more ſpirituſous than the others, which are uſed only for the Regions of the Heart and Liver. Simple and compound diſtilled Waters, light Decoctions, Vinegar, Lemon-Juice, are the common Matters of the *liquid Epithems*.

A *ſolid Epithema*, is a Mixture of Treacle, Confection, Mithridate, Opiate of Solomon, Diaſcordium, Conſerve of Roſes, of Gillyflowers, Bugloſe, &c. of the Cordial Powders, as the Diamargaritum, Diarrodon, Diatrachantali, and even the compoſed Oil of Scorpion of Mathiol, ſpread moſt commonly on a Piece of Scarlet Cloth, or on Leather, and applied about the Region of the Heart to ſtrengthen it.

For a *liquid Cordial Epithem*.—Take the Waters of Bugloſe, of Scabioſe, of Carduus Benedictus, and of Roſes, of each three Ounces; Treacle and Confection Alkermes, of each half an Ounce; and two Drachms of the Powder Diarrodon Abbatis, mixed together for an *Epithem*. One muſt have two Pieces of Scarlet or other Cloth, large enough to cover the Region of the Heart or that of the Liver; and having warmed the *Epithem* in a Diſh, the Pieces of Cloth muſt be ſoaked in it, and applied every Quarter of an Hour, one after another, as preſcribed in the Fomentations, covering the *Epithem* with ſome thick Cloth, to entertain the Heat as long as poſſible.

Virtues.—This *Epithem* is proper to revive the Heart, and ſtrengthen it, awake the Spirits, and reſiſt the Malignity of the Humours. To this *Epithema* may be added ſuch Cordials as are judged proper.

For a *liquid Epithem* for *Children newly born*, to expel the *viſcous Pituita*, which they bring into the World. Take Cinnamon, Mace, Nutmeg, Maſtick, Olibanum, of each two Ounces; and four Ounces of Treacle and Spirit of Wine: Put the Drugs to infuſe together in the Spirit of Wine, on a ſlow Fire, to make a Tincture thereof; then add to it a Yolk of Egg and Roſe-Water, ſoaking Crumbs of Bread in it, to be applied hot on the Region of the Stomach.

Virtues.—It is pretended that this *Epithem* is very proper to diſſolve and expel the glutinous Matters from new-born Children.

For an *epithemick Epithema*.—Take the Waters of Chicory, Bugloſe, Nenuphar, and Poreelain, of each three Ounces; an Ounce and half of Vinegar of Roſes, three Drachms of Powder of Diatrachantali, and two Scruples of Troches of Camphire, for an *Epithem* to be applied hot by means of Pieces of Cloth, as above-mentioned, on the Region of the Liver.

Virtues.—It is pretended that this *Epithema* fortifies the Liver in cooling it.

Note, That the *Epithems* applied on the Region of the Heart, can be of ſome Utility; but thoſe applied on that of the Liver appears to me very needleſs. Imollient Fomentations or Baths are of a much greater Efficacy, becauſe they have a greater Diſpoſition to humect and ſoften than the *Epithems*.

For a *ſolid Epithema*.—Take an Ounce of Conſerve of

Roſes, Confection Alkermes, and Treacle, of each two Drachms; for a ſolid *Epithema*, which muſt be ſpread on woollen Cloth, and applied warm on the Region of the Heart.

Virtues.—This *Epithema* is ſuppoſed to ſtrengthen the Heart by rarifying the Blood, and facilitating its Circulation.

Note, That the Antients preferred Scarlet-Cloth to any other Stuff, for the *Epithems*, becauſe of its red Colour, which is ſemblable to that of the Heart; but this Superſtition is rejected by the modern Phyſicians as very ridiculous.

Note, alſo, That from the *Epithems* I'll paſs to *Perfumes*.

PERFUMES, in Medicine, do not always exhale a very pleaſant Smell, for there are ſome very agreeable, and others very diſagreeable, which are not always to be rejected; for beſides the good Effects they produce when uſed *apropos* in certain Occaſions; one is even obliged to have Recourſe to them, to remedy the Diſorders cauſed by fragrant Smells, to certain Perſons, and particularly to Women; but all tend only towards giving ſome Eaſe to the Patients.

Though the Kind of *Perfumes* be of a very great Extent, they can notwithstanding be divided into two general ones, *viz.* into *liquid* and *dry Perfumes*:—*Liquid Perfumes*, are all the fragrant Waters and Caſſioletes.—*Dry Perfumes*, are Paſtilles, Juniper-Berries, and the Wood of Juniper, &c. which are burnt in the Chambers of Patients, to correct the bad Air.

Note, That Apartments are agreeably perfumed with Water of Orange-Flowers heated on a little Fire, in a Philol with a narrow Neck, that the Vapour which comes out of it may ſpread gently, and fill the Room with an agreeable Smell. A Powder is prepared with three Drachms of Benjoin, a Drachm and a half of good Storax, a Drachm of the Wood of Roſes, half a Drachm of yellow Sanders, half a Scruple of Calamus Aromaticus, as much of Flowers of Benjoin, and three Cloves; that Powder is mixed in fix Ounces of Roſe-Water, and three Ounces of Water of Orange-Flowers; and after they have been kept cold in a Matraſs well corked for the Space of 24 Hours, and even more, if it be thought proper, Part of that Mixture ſhall be put into a Caſſiolette, which muſt be heated gently, to ſpread the good Smell thereof thro' the Room. The *Perfumers* make a Mixture of Benjoin, Storax, Iris, and other aromatick Drugs reduced into a coarſe Powder, and humect them with Water of Orange-Flowers, forming a liquid Paſte of it, which they put in little Veſſels of Copper tinned Inſide; and this is called a Caſſiolette. When it is to be uſed, one of thoſe Caſſiolettes is placed over a ſmall Fire, that the Matter being heated may ſpread an agreeable Smell. One can prepare alſo a dry Composition of Aromats, under the Name of Paſtilles, and give it what Figure one judges proper, to uſe it not only among Cloaths, or wear it in one's Pocket, but likewiſe to burn ſome Part thereof, to perfume Apartments. Hospitals, and other Places where one is apprehenſive of the Malignity of the Air, are often perfumed with hot Vinegar, or with Spirit of Sal-armoniack, or with Spirit of Wine. Some of a Mixture of Spirits of Wine and Sulphur, is poured in an Iron Skillet, to make People in Conſumptions receive the Vapour thereof.—*Cephalick Powders* are burnt to ſtrengthen the Brain.—*Aſtringent Powders* are burnt to hinder the Serofities from falling on the Breſt, in the Beginning of a Cold.—*Cordial Powders* are burnt to ſtrengthen the Heart.—*Hyſterick Powders* are burnt, Paper, old Shoes, and ſeveral other Things which can exhale a diſagreeable Smell, to appeaſe Vapours. *Mercurial Powders* are burnt to excite a Salivation.

To make a *Powder for a cephalick Perfume*.—Take Storax and Benjoin, of each a Drachm and a half, Gum of Juniper, and Oliban, of each one Drachm; Cloves and Cinnamon, of each two Scruples; Bay-leaves, Sage, Roſemarin, and Marjoram, of each half a Drachm; all which Drugs muſt be exactly pulverized, and mixed together;

together; and a small Quantity thereof thrown on lighted Coals, to make the Patient receive the Vapour.

Virtues.—This *Perfume* is good for the Epilepsy, Apoplexy, Palsy, and is very proper to perfume the Caps and Linen of Persons, who having a cold Brain, and full of Humidity, are subject to Fluxions and Rheumatisms; one can even make them receive the Vapour thereof, through the Mouth, and Nose; and Women through the natural Parts, in the Suppression of their Menfes, to appease the Hystericks.

A Powder for a corroborative Perfume.—Take three Drachms of Troches of Nutmegs; *Calamus Aromaticus*, Cinnamon, Storax, Benzoin, of each a Drachm and a half; Mace, Cloves, of each half a Drachm; Roses, Marjoram, of each two Scruples, all coarsely pounded together for a *Perfume*, to be burnt on lighted Coals, for the Patient to take the Vapour thereof.

Virtues.—It strengthens the Heart, and recreates the Spirits.

A Perfume to stop the Humours which fall on the Lungs. Take the Succin, Mastich, Gum Tacamahaca, Roses, Laudanum, Sugar, of each two Drachms; which Drugs must be all coarsely pounded together; and burnt to make the Patient receive the Vapour thereof.

Virtues.—This *Perfume* is proper to appease the great Motion of the Serofities, which fall from the Head on the Breast, at the Beginning of a Cold.

For a Perfume to provoke the Menfes.—Take the Roots of Iris, of Briony, of Elder, of each half an Ounce; Sage, Savern, Marjoram, Matricary, Mugwort, of each half a Handful; Juniper-Berries, and Bay-Berries, of each three Drachms; all which must be coarsely pounded and mixed together; and afterwards burnt to make the Matrice take the Vapour thereof.

Virtues.—This *Perfume* provokes the Menfes, because it rarifies and dissolves the too coarse Blood, which causes Obstructions in the Matrice.

A Perfume to excite Salivation in the Venereal Disease. Take an Ounce and half of Cinnabar; Juniper-Berries, Frankincense, Mastich, and Laudanum, of each a Drachm and a half; pound all those Drugs together, and keep them for Use.

When this *Perfume* is used, Part thereof must be thrown into a Chafing-Dish, full of lighted Coals; and the Patient made to take the Vapour thereof by Intervals, till a Salvation happens.

Note, That this Manner of administering Mercury, is very dangerous; and often attended with great Accidents, either because it enters a too great Quantity of Mercury into the Body at once, or because it throws itself almost entirely on a particular Part, or because it affects the Nerves, and causes the Palsy. None but the Cinnabar, in this Preparation, excites the Salivation, the other Drugs serving only to correct or volatilise it.

Note also, That from this I'll pass to *Frontals*.

A *FRONTAL* is a Remedy applied on the Forehead, to appease a little the Head-ach, and provoke Sleep. It is sometimes composed of dried Remedies, as Roses, Sanders, Betony, Marjoram, Coriander-Seed, Elder-Flowers, and of Nenuphar; of Lavender, Kernels of Peach-Stones, or of Apricocks bruised, when it is wanted to rarify a coarse Pituita, and strengthen the Brain.— Sometimes with wet Linen dipped in Rose Water, and Vinegar of Roses, to stop the Bleeding of the Nose; sometimes with Unguents, Leaves of green Plants, of Gourd, Lattuces, Porcelain, Vine; of green Flowers pounded, of Conserve, of Opium, to provoke Sleep, and moderate the Head-ach, which accompany a violent Fever.

For a dry Frontal.—Take dried red Roses, yellow Sander, Sassafras, of each two Drachms; Flowers of Elder, of Lillies of the Vallies, of Betony, Cloves, of each one Drachm: All which Drugs must be pounded, humecting them, at the same Time, with Rose-Water; and afterwards wrapped in a Piece of fine and soft Linen, to be applied on the Forehead.

Virtues.—This *Frontal* is proper to strengthen the Brain.

Note, That the Virtue of this Remedy consists in the

spirituous Parts which penetrate the Pores of the Cranium, and which rarifying a coarse and viscous Pituita, gives the animal Spirits more Liberty to circulate.

A liquid Frontal.—Take Lattuces, Conserve of Roses, and Nymphæ, of each half an Ounce; three Drachms of Populeum; a Drachm of Sea-Salt, half a Drachm of liquid Laudanum; to be mixed for a *Frontal*.

Virtues.—It is proper to appease a violent Head-ach and to provoke Sleep.

Note, That I have found by Experience, that Pieces of Linen Cloth, dipped in an Oxycrat, made of equal Parts of Water, and strong Wine-Vinegar, and applied on the Forehead, was an excellent Remedy for a violent Head ach; but would not perhaps please the Fair-Sex, for it raises Pimples on the Forehead; but which disappear in 24 Hours afterwards, and even sometimes sooner.

Note also, That *Collyres* come next in Order.

COLLYRES, are Remedies designed particularly for the Maladies of the Eyes; though that Name has been improperly given to some Liquors used for Venereal Ulcers.

Collyres are either *dry* or *liquid*.

Dry Collyres, are the Troches of *Rbasifis*, prepared Tutty, Sugar-Candy, Iris, white Vitriol in Powder, which is blown through a small Pipe into the Eye, to dissipate the Cataracts in their Beginning.

Liquid Collyres are composed of ophthalmick Waters and Powders, as prepared Tutty, dissolved in Water of Roses, of Plantain, Fennel, and Celandine. Ophthalmick Unguents, are also called *Collyres*, as the Unguent of Tutty, and several others, which I'll describe under the Article *Unguent*.

For a cooling Collyre.—Take the Waters of Plantain, of Roses, and of Fennel, of each two Ounces; and half an Ounce of Whites of Eggs, to be mixed together for a *Collyre*.

Virtues.—It is proper for the Inflammations and Pains of the Eyes, softening and embarrassing, by its glutinous Parts, the acrimonious Salts, which cause that Disorder. A fine Piece of Linen Cloth, or a little Bit of thin Veal, is imbibed with that *Collyre*, and applied on the afflicted Eye.

Note, That those who employ too much Whites of Eggs, see often an Effect of this Remedy, contrary to what they expected, for instead of diminishing the Inflammation, it increases it, by causing the Eye to swell; because the Glutinosity of the White of the Egg, drying on the Superficy of the Eye, by the great Heat which accompanies always the Ophthalmicks, it stops almost entirely the Perspiration, which stuffs the Vessels, and excites a greater Fermentation. A light Mucilage of Seeds of Quinces, may be employ'd instead of Whites of Eggs.

For a deterfive Collyre.—Take Glas of Antimony, pounded very fine, prepared Tutty, Salt of Saturn, of each a Scruple; Waters of Plantain, of Roses, and of Celandine, of each an Ounce; mix them together for a *Collyre*.

Virtues.—It is proper to consume the Cataract in its Beginnings, and cleanse the Eyes of their Sania; small Pieces of fine Linen Cloth, very white, are dipped in it, and applied on the Eye.

A Collyre to preserve the Eyes in the Small Pox.—Take a Scruple of the best Saffron, put it to infuse for three Hours in the Waters of Roses and of Plantain, of each an Ounce and a half; then strain it, and in the Colature dissolve sixteen Grains of the medicamentous Stone, for a *Collyre*; wherewith the Eyes of the Patient must be once washed.

Virtues.—It is proper to cleanse the Eyes of the Sania, to strengthen the Sight, and to hinder the Acrimony of the Humour of the Small Pox from making any Impression on the Eye.

For the Collyre, or ophthalmick Water of M. d'Aquin.—Take prepared Tutty, and Cloves in Powder, of each an Ounce and a half; Sugar-Candy an Ounce; Camphor and Aloes, of each a Drachm and a half; two Quarts of *Spanish Wine*, half a Pint of Water of white Roses; Waters of Celandine, Fennel and Rue, two Ounces. The Drugs must be pounded, mixed together, and put in

in a large Glas-Bottle, and having poured over them the *Spanish Wine*, and the distilled Waters, the Bottle must be well corked and exposed to the Sun in Summer for 15 Days, agitating it from Time to Time; and having left it sometime to settle, the *Collyre* must be decanted for Use.

Virtues.—It is proper to cleanse and strengthen the Eyes, brighten the Sight, and dissipate the Cataracts.

The *Collyre* or *ophthalmick Water of Madame Fouquet*.—Take two Ounces of prepared Tutty, a Drachm of white Vitriol; Waters of Roses, and Fennel of each a Pint and a half; Plantain-Water, half a Pint; the Drugs must be pounded and mixed in a Bottle, and having poured the Waters over them, the Bottle must be corked, and exposed to the Sun for several Days; and after the Liquor has been left to settle, the *Collyre* is made.

Virtues.—It is a good Remedy to cleanse and strengthen the Eyes, to brighten the Sight, and dry the Ulcers.

For a *blue Collyre*.—Take a Pint of the Water where Quick-lime has been slaken, and filtrate that Water, and a Dram of Sal-Armoniack, which must be put together in a Brass Basin, and left there for one whole Night; then having filtrated the Liquor, it must be kept in a Bottle for Use.

Virtues.—It is proper for all the Maladies of the Eye: Its blue Colour proceeds from the Brass Particles which the Sal-Armoniack, and that of the Lime have dissolv'd.

For a *dry Collyre*.—Take three Drachms of Sugar-Candy; prepared Tutty, medicamentous Stone, of each a Drachm; Aloes Succotrina, Iris of Florence, of each half a Drachm; all which Drugs must be pounded and mixed together for a *dry Collyre*.

Virtues.—It is proper to consume the external Cataracts, to cleanse the Eyes, and brighten the Sight: Three or four Grains thereof are put in a small Pipe, and blown into the Eye. A Drachm of it can also be dissolved in four Ounces of the Waters of Fennel, Plantain, and Celandine for a Liquid *Collyre*.

Note, That next come *Cataplasms* or *Poultices*.

A CATAPLASM, is an outward Remedy, of the Consistence of a Paste, composed, most commonly, of Flowers, Pulps, Oils, Unguents, Gums, and Powders. It is applied on the Parts of the human Body, sometimes to resolve, sometimes to appease the Pains, and sometimes to raise the Spirits.

For an *anodyne and resoluteive Cataplasme*.—Take four Ounces of Crumbs of Bread, and a Pint of new Milk; boil them together to the Consistence of a *Cataplasme*; then add to it two Yolks of Eggs, an Ounce of Oil of Roses; and a Drachm of Saffron well pounded.

Virtues.—It is resoluteive, and proper to appease the Pains, and resolve the Tumours, being applied hot on the Part: Sometimes a Drachm of Laudanum is added to this *Cataplasme*, to render it more anodyne.

For an *emollient and digestive Cataplasme*.—Take the Roots of Lillies and of Marsh-mallows, of each four Ounces; Leaves of Mallows, Marsh-mallows, and Violets, of each two Handfuls. The Roots of white Lillies must be roasted, till they be soft, and the Roots and Herbs boiled together in the Water, till they be almost reduced to a Pulp; the Decoction must be strained, the Roots and Herbs pounded together in a Marble-Mortar, and the Pulp thereof extracted through a Sieve of Horse-Hairs; then you'll boil, at a slow Fire, Flowers of Fenugreek, and of Linseed, of each three Ounces, stirring them continually till the Matter has acquired the Consistence of Pap; then the Pulp must be mixed with it, and the whole put again on the Fire, till it be thicken'd for a *Cataplasme*; which done, three Ounces of Basilicum, and half an Ounce of Flowers of Camomile in Powder must be added to it, for a *Cataplasme* to be applied hot on the Part.

Virtues.—I know by Experience, this *Cataplasme* to be an excellent Emollient, and very proper to excite a Suppuration.

Note, That from this I'll pass to *Dentificks*.

The DENTRIFICKS, in Latin *Dentifricia*, are Remedies used to cleanse the Teeth, and preserve them, such are the *Woods of Lentisk*, the *Sanders*, the *Wood of Roses*, prepar'd Coral, burnt Bread, Pumice Stone, Crystal cal-

cined, burnt Hart's Horn, Ivory, and Egg-Shells, these Alkalies mixed, or every one by itself, are very proper to cleanse the Teeth, and appease the Acrimony of the Salts left in them after eating. I'll describe the *dentifick Powders* and *Opiates* in their Place. The Spirits of Salt and of Vitriol, whiten the Teeth in a very short Time, but they corrode them.

Note, That next comes the Preparation of Coral, Pearls, Crab's Eyes, Spodium, or burnt Ivory, precious Stones, Succinum, or Carabé, Stone Hematites, Load-Stone, and several other such Matters.

The Preparation of these Matters consists only in reducing them to an impalpable Powder; and a Mortar being not sufficient to make so exact an Attenuation, Recourse is had to Marble or Porphyry-Stone. The common Marbles may be proper for the Preparation of tender Matters, as are the Crab's Eyes and burnt Ivory; but if harder Bodies were ground on them, some of the Marble would mix with the Powder. Therefore to prepare well those Matters, the Coral, for Example, must be pounded first, as much as possible, in a Brass Mortar, then the Powder shall be thrown on a Table of Porphyry, to be ground, with a sufficient Quantity of Rose-Water, to the Consistence of a Paste: That Paste must be ground with a Muller, till it makes no more Noise on the Porphyry; and then it must be formed in little Troshes, which is the prepar'd Coral; which grows paler in grinding, and assumes a Flesh-Colour; the Water mixed with it, serves only to grind it more exactly, and with greater Facility.

Virtues.—Prepared Coral is supposed good to stop a Looseness, the Hemorrhages and Gonorrhea's.——The Dose is from six Grains to a Scruple.

The Pearls, Mother of Pearls, and other Shells, are as hard as the Coral, and are attended with the same Difficulties; and take as much Time in their Preparation in the Mortar, and on the Porphyry; but Crab's Eyes, burnt Ivory, and other such calcined Matters, do not require so much Trituration.

The precious Stones are harder than the Coral, and therefore require a longer Trituration. A Mark that those Matters are sufficiently ground, is when they are no longer heard under the Muller, and are not felt between the Fingers.

Note, That I have no great Opinion of the Preparations of precious Stones, Pearls, and the like, the Merit thereof consists entirely in the great Price they are purchased at, and the great Figure they make among the Great and Rich, in adorning the Outside of the human Body, but whose Value is quite sunk when taken Inside; since Pharmacy and Chymistry furnish us with other Remedies much cheaper, and which have much more Virtues than those attributed to precious Stones and Pearls; therefore they should be entirely banished from an Apothecary's Shop, as needless; even the Coral itself is not of so much Efficacy, since its alkaline Qualities can be found in other Remedies, which are neither so costly, nor so difficult to prepare.

The Preparation of the Tutty, and the Lapis Calaminaris, is different from that of the Coral, &c. no otherwise than they are calcined and washed before they are pulverized, to carry off their most saline and sulphurous Parts.

Therefore one may take what Quantity he pleases of those two Drugs, of Tutty, for Example, and make it red-hot in a Crucible placed between lighted Coals; when red-hot, it must be thrown in a Basin full of Water, and left there for half an Hour; which Operation must be repeated twice more, changing the Water every Time: Afterwards the Tutty having been drained, must be ground on a Porphyry with a Muller, mixing with it as much Plantain, or Rose-Water, as is necessary to reduce it to an impalpable Powder; then it is formed into small Troshes.

Virtues.—The Tutty is desiccative, and proper for the Maladies of the Eyes. It is the Basis of the unguent Pompholix; it is mixed in the Collyres, and in fresh Butter: It cleanses the Sania of the Eyes, in drying and fortifying the Fibres.

Note, That several content themselves with washing the *Tutty* without calcining it, which does not occasion a very considerable Difference.

The *Preparation of the Bol, Terra Sigillata, Chalk, Litharge* and *Ceruse*, consists in pulverizing the Matters, and purifying them of some coarse and terrestrial Parts they contain.

Therefore take what Quantity you please of one of those Drugs, for Example, of *Bol*, reduce it into a subtile Powder in a Brass Mortar, and having put it in an earthen Pan, pour Water over it, stirring the Matter, and decanting afterwards gently the Water into a Vessel, that the purest and most subtile of the Powder may run out with the Water: You'll continue to wash and agitate the Matter, and to pour the Liquor into another Vessel, till nothing but Sand or another coarse Matter remains at the Bottom, which must be thrown away; then all the Liquors must be poured into a Funnel garnished with grey Paper, that the Water may be separated from the Matter; and then the *Bol* remaining shall be formed into little Troches, which must be dried in the Sun.

Virtues.—The *Bol* is astringent, and proper to stop a Looseness, Hemorrhages, and Gonorrhæa's.—The *Dose* is from ten Grains to a Scruple.

Note, That this Preparation is not of a great Utility, for very little coarse Matter is separated from the *fine Bol*, and that Impurity besides could not be capable to produce any bad Effect in the Body: As for the *coarse Bol*, as it is only used outwardly, it is no otherwise prepared than by reducing it into a Powder, in a Brass Mortar.

The *Litharge* require no other Preparation than that of the coarse *Bol*, viz. to be put in a subtile Powder in a Brass Mortar.

As for the *Ceruse*, the Lotion renders it whiter, and consequently more proper for the Cosmeticks, and for Painting: But for Pharmacy it suffices to reduce it into a subtile Powder.

The *Preparation of the Lapis Lazuli*, for *Ultramarine*, consists in separating from the *Lapis* the blue, saline, and sulphurous Part, from its metallick and terrestrial Part.

Therefore take what Quantity you please of the bluest *Lapis* you can find, without any Gold or other Veins, pound it in a Brass Mortar, then grind it on the Porphyry, with a small Quantity of common Water, till it makes no more Noise under the Muller; this done, mix it in a Sort of Paste made of Pitch, Wax, and Linseed-Oil; this Mixture shall be washed, working it continually in the Hands over a Marble sloping, with Water, which shall be poured over it by Degrees, and the Liquors received in a Basin placed under the Marble; the Matter must be washed thus till it gives no more Blue; but the Liquors must be separated, for the first contain the finest *Ultramarine*; after they have been left to settle, the Water is decanted gently, and a fine blue Powder is found precipitated at the Bottom, which must be put to drain in a Funnel garnished with grey Paper, then dried; and this is the *Ultramarine* used by Painters, it is also used in Medicine, but as the greasy Paste it is wrapped in could give some disagreeable Impression to it, one should be contented with grinding it on the Porphyry.

Virtues.—The *Lapis Lazuli* prepared, is esteemed a Cordial, proper to resist Venom, and to purify the Blood; it enters into the Confection Alkermes.—The *Dose* is from four to fifteen Grains.

The *Preparation of Gum lacca*, consists in purifying it of its terrestrial Parts, by imprinting in it a vulnerary and deterfive Quality.

Therefore a Decoction must be made of two Drachms of the Roots of Aristoloch, or *Hart wort*, in two Pints of Water to the Diminution of a third; having strained the Decoction, four Drachms of Gum-lacca bruised, but not in Powder, must be put to boil slowly in it, till the purest Part of the Gum may be separated from the Faces, and swims a-top, then that pure Part must be gathered and put to dry in the Sun.

Virtues.—The Gum-lacca thus prepared, is deterfive, astringent, proper to strengthen the Stomach and the

Gums: It serves also of Basis for Sealing-wax.

Note, That next come the *Preparation* of the *Scammony*, into what is called *Decridium*, or *Diacridium*, in French *Diagrede*.

The Design of the Antients in preparing the *Scammony*, was to correct it in refraining its purgative Quality, so that its Effects should be less violent and less griping; but I am of Opinion, that all the Preparations given to it are needless, since though that Gum is used daily in Medicine, without having been prepared, we do not see that it produces any bad Effects, and that the Preparation renders it better.

The *Scammony* which comes from *Aleppo* is esteemed the best; it must be chosen the purest, the most resinous and most friable that can be found, and must be reduced into a fine Powder; notwithstanding which the different Preparations thereof here follows:

The most common *Preparation* given formerly to the *Scammony*, was to inclose it in a Quince digged Inside, to roast the Quince, and take out afterwards the *Scammony*, imbibed with the Juice of the Quince, to dry it, and keep it for Use. They mixed together in an earthen Pan two Parts of good *Scammony* in Powder, and one Part of Juice of Quinces separated, they exposed the Pan to the Sun, or placed it over a slow Fire, and caused the Humidity to evaporate by stirring the Matter with a Spatula, till it had acquired a solid Consistence. Some use yet those Preparations which is called *Diacridium Cydoniatum*, pretending that the Attrition of the Quince has corrected the too purgative Faculty of the *Scammony*.

The most common Method at present of preparing the *Scammony*, is to reduce it into Powder, and make it receive through a grey Paper, for about a Quarter of an Hour, the Vapour of the Sulphur which is burnt under it, stirring it gently from Time to Time with a Spatula. It is pretended that this sulphurous Vapour rarifies the glutinous Substance of the *Scammony*, and hinders it from griping; it is called *Diacridium Sulphuratum*.

If the *Scammony* wants a Preparation there is no better than this:—Steep for about two Hours an Ounce of Liquorice well bruised, in eight or nine Ounces of warm Water; strain the Infusion and mix in it four Ounces of good *Scammony*, in an earthen Porringer, which must be placed on the Sand, and the Humidity made to evaporate at a slow Fire till the *Scammony* has reassumed its former Solidity: It is called *Diacridium Glycyrrizatum*, and is a very good Purgative. It purges particularly the melancholick Humour, and operates without griping.—The *Dose*, is from ten Grains to a Scruple. The Extract of Liquorice mixed in this Preparation of *Scammony*, sweetens it much; therefore a greater Quantity thereof is administered than of the other *Diacridiums*, even as far as twenty Grains, which produce a very good Effect.

The *glycyrrized Diacridium* must be kept in a Bottle well corked, otherwise it would grow damp, because of the Extract of Liquorice.

There is likewise a Syrup made of Sugar, Brandy, and *Scammony*, by setting the Mixture on Fire; and when the Flame is extinguished the Mixture is kept for Use. It purges without griping; and the *Dose* is from one Spoonful to two.

The *Preparation* of the *Euphorbium*, consists in purifying it and softning it.

Take what Quantity you please of the best and purest *Euphorbium*, reduce it into Powder, and having put it in a Matrafs, pour over it depurated Juice of Lemon to the Height of four Fingers Breadth; stop the Matrafs, and place it in Digestion at a Sand-Heat, stirring it from Time to Time; and the Gum being dissolved, the Liquor must be strained through a Linen Cloth, into a glass or earthen Vessel, which being placed at a Sand-Heat, the Humidity is made to evaporate to the Consistence of an Extract. This is the *Euphorbium* prepared, which must be kept in a Pot.

The *Euphorbium* must be humected with some Lemon Juice, while pounding, to avoid being incommoded by it; for the little Quantity thereof which enters the Nose or the Eyes, causes in them an insupportable Acrimony and Heat.

There is besides another *Preparation* of the *Euphorbium*,

bium, which is the most common; they grind the *Euphorbium* on the Porphyry, with Oil of Sweet Almonds to be formed into a Mass; this Mass is put into a Quince digged inside, and the Quince wrapped in common Paste, and bak'd in the Oven: The Mass of *Euphorbium* is taken out afterwards, and kept in a Pot for Use.

Note, That the Oil of Sweet Almonds, and the Juice of Quince, or Lemon, which enters into this Preparation, can a little soften the acrimonious Salts of the *Euphorbium*; but whatever Correction may be given to it, it retains always much corrosive, capable to produce violent Effects; therefore I disapprove much the Use of the *Euphorbium* for the Inside; since there are Remedies enough in Medicine to be substituted to that.

The Preparations of the *Onions of Scylle*, consists, 1. In drying them to deprive them of their hurtful and superfluous Humidity: 2. In boiling them to extract the Pulp thereof.

For the first, you must take *Onions of Scylle*, of a moderate Bigness, sound and well fed, then you'll take off with a wooden Knife the Rind or first red and dry Leaves, which are to be thrown away; taking afterwards the whitish Laminæ, and leaving the Heart and Roots as useless; which Laminæ must be dried in the Sun.

These Laminæ are employed for the *scillitick Vinegar*, of which I'll speak in its Place.

For the second, the *Onions of Scylle* must be wrapped in common Paste, and put in the Oven till they are grown soft, which is known by introducing a little picked Stick into them; then the Paste must be separated from them, and the Pulp of the *Scylle* taken out, to be made in Troches of *Scylle*, of which I'll speak afterwards.

Virtues.—The *Scylle* enters several Compositions, it rarifies and incisives the Pituita; it is used in the Epilepsy, in the Asthma, and to resist Venom.

All Authors caution against using common Knives, to take off the Laminæ of the *Scille*, pretending that Iron renders that *Onion* venomous.

Note, also, That next come the Preparation of clear Turpentine.

As Turpentine is difficult to be taken by the Mouth, because of its Glutinosity and bad Taste, Means have been invented to harden it, in order to its being taken either in Bolusses, or in Pills.

In Winter it is only washed several Times with Rose-Water, or of Parietary, or of Radishes, not so much to carry off some Dirt which it may have contracted, as to render it harder, for it is condensed by the Lotions, and becomes whiter; none but the clear Turpentine is taken inwardly.

In Summer the Lotions are not sufficient, to make the Turpentine fit to be taken inwardly, since it would be still soft; therefore it must be boiled in a distilled Water or aperitive Decoction, till being cold, it acquires the Consistence of Resine, in order to make Pills thereof. That Coction is commonly done in half an Hour; and the Turpentine separates itself from the Liquor, which remains useless.

Virtues.—The Turpentine, either washed or boiled, is aperitive: It is used for the Gravel, Gonorrhæa, Ulcers in the Reins, the Bladder, or the Matrice. Those afflicted with the Stone must be entirely forbidden the Use of Turpentine; and it is but after the Inflammation is over, that it is proper for the Affections of the Reins, and the Bladder attacked with an Ulcer. Besides the diuretick Virtue attributed to all Kinds of Turpentine, they have also a balsamick Faculty, which rank them among the vulnerary Remedies.—The Dose is from one Scruple to a Drachm; but it must not be administered to those who are subject to Vapours.

The Lotions and Coction deprive the Turpentine of Part of its essential Salt, in which consists its principal Virtue; but the Difficulty of taking it by the Mouth, liquid as it is naturally, has occasioned those Preparations; which might be very well laid aside, by mixing the Turpentine with aperitive Powders, as with those of *Millepedes*, of *Sal prunellæ*, of *Salt of Tartar*, of *Roots of Alibea*, of *Mercurius dulcis*, of *Crab's Eyes*, whereby

it is easily formed into a Bolus, or Pill; or with purgative Compositions, as with the Confection *Hamec*, that of *Psyllio*, the *Catholicon*, the *Lenitive*, &c. The Turpentine of Chio wants no Preparation; for it is solid enough to be formed into Pills.

The Preparation of the *Millepedes*, and other such Insects, consists in drying them in the Sun, to preserve them, and reduce them into Powder when they are wanted.

The *Millepedes* are killed in White-Wine, or in Water sharpened with Salt; then they are dried in the Sun; to reduce them into Powder.

Virtues.—The *Millepedes* are aperitive, and proper to expel the Gravel, the Stone, for the Nephretick, and the Retention of Urine.—The Dose is from one Scruple to one Drachm.

If sixteen Ounces of *Millepedes* have been prepared according to the Method here described, they'll weigh after they are dried, but seven Ounces and a half. The volatile Salt of *Millepedes* is thought to be good to ease the excruciating Pains of the Gout, those of the Rheumatism, and other Maladies which happen to the Muscles and Nerves.

The Preparation of *Vipers*, consists in drying them, that they may be easily kept.

You must chuse the biggest and most lively Vipers, in the Spring or Autumn, cut their Heads, skin them, take out their Entrails, wash their Trunks in Water, and tye them to a Packthread, that they may be hung to dry in a dry Place, drying their Hearts and Livers in the same Manner.

The Fat must be separated from the Intestines, and melted gently in a Porringer over a little Fire, then strained with Expression through a fine Linnen Cloth, to separate it from its Membranes; and being cold, must be poured into a Bottle to be kept for Use. It is liquid like Oil, because of the Quantity of volatile Salt it contains, which exceeds much that of the Fat of other Animals.

When the Trunks, Hearts, and Livers of Vipers are to be kept long whole, it is very proper to anoint them slightly with Balsam of Peru, for it hinders the Worms from getting into them.

The Powder of *Vipers* is made, sometimes, in pulverising the Trunks of the Vipers alone; and sometimes with the Addition of the Livers and Hearts: That done in this last Manner is best; but it cannot be kept so long, as when made with the Trunks alone, because the Livers and Hearts being oily make it grow rank, and Worms are generated in it.

Virtues.—It is pretended that the Powder of *Vipers* is proper to purify the Blood, to expel the bad Humours by Perspiration, to resist Venom, for intermittent and malignant Fevers, the Small-Pox, and the Plague.—The Dose is from eight Grains to two Scruples.—The Liver and Heart, put together in Powder, is what we call *mineral Bezoard*.—The Dose is from six Grains to a Scruple.

The Fat of *Vipers*, is proper to rarefy the Humours, and to excite Perspiration: It is prescribed in malignant Fevers, and in the Small-Pox.—The Dose is from one Drop to six.—It is also used outwardly to resolve Tumours.

When the Viper is dead, we know by Experience that it has no more Venom; therefore we have no need to use the ridiculous Precautions of the Antients, to correct an imaginary Quality, which, they said, remained in the Flesh of that Animal; for it suffices to dry it, and to reduce it into Powder.

Next comes the Preparation of *Hartshorn*, *Ivory*, *human Cranium*, &c.

Those Parts of Animals having no bad Qualities, and their Substance being of a Nature to be easily dissolved in the Stomach, they want no other Preparation than that of being rasped and pulverized; all others invented to refine on this, renders, it is true, the Parts of Animals alkaline, and more astringent, but destroy at the same Time what they have best; for the Fire in the Calcination dissipate their volatile Salt and Oil, in which consisted their principal Virtue.

From this I'll pass to the Preparation, or Purification of several Gums, which cannot be easily reduced into Powder,

Powder, as the *Galbanum*, the *Gum Ammoniack*, *Opopanax*, and *Sagapenum*.

You may take what Quantity you please of one or several of these Gums, break them in small Pieces, and put them to steep for some Hours in Vinegar, where they must be melted over a slow Fire: The Dissolution must be strained with a strong Expression; and the Grounds left put in new Vinegar to perfect the Dissolution of the Gum; this Dissolution must be strained like the first, and mixed with it in an earthen Pan, which must be placed over the Fire, to make the Humidity thereof to evaporate to the Consistence of Plaister; and thus you'll have the Gums purified.

Virtues.—They are proper to soften, to resolve, to help Suppuration, to abate the Vapours, they are applied on the Navel, and on the Tumours.

Note. That sometimes other Dissolvents than common Vinegar are used to purify the Gums, for one endeavours always to appropriate those Liquors to the Effects expected; therefore sometimes the scillitick Vinegar is employ'd, sometimes Wine, and sometimes the Juice of Plants; but it is much better, if one can, to put the Gums in Powder, even with their Impurities, than to prepare them, because in the Purification, is evaporated much of the volatile and subtile Parts, in which consists the principal Virtue of those Gums, which is easily known at the strong and penetrating Smell, felt during that Preparation; the Vinegar, besides, fixing or moderating the Volatility of what remains, diminishes the Virtues thereof.

When those Gums are to be pulverised, one must chuse the finest and clearest, and make them dry gently between two Papers, in the Sun, or at the Fire. They are easily reduced into Powder, when mixed with other Drugs.

Note also, That next come the *Preparation of Juices*.

Juices are Liquors, which flow, sometimes, spontaneously, or which are extracted from Vegetables, either by Incision, or Expression; some are also extracted from Animals, but under other Names.

Juices appear more or less liquid, according to the divers Coctions, they can have received from Nature, either in the Plant or out of the Plant. They are sometimes aqueous, sometimes vinous, oleaginous, gummous, resinous, and bituminous: They are, also, sometimes sweet, sometimes bitter, sour, acrimonious, insipid, &c. sometimes of no Smell, sometimes odorous, and sometimes stinking: Sometimes white, sometimes black, green, blue, yellow, red, &c. They are, besides, more or less abundant, according to the Nature and State of the Plants which bears them.

Juices extracted by Incision are purer and better than those extracted by Expression; because the Expression makes a great deal of terrestrial Parts flow together with the Liquor.

To extract a *Juice* by Incision, there are Incisions made in the Plant, or in the Root, and through those Apertures flows by Degrees an Humour, which is made to evaporate, either in the Sun, or at a slow Fire: In that Manner the Aloes Succotrina, the Scammony, and the Sanguis Draconis are prepared.

Juices are extracted by Expression, by pounding a Plant or some Part thereof in a Mortar, and squeezing it hard; for then a Liquor comes out of it, which can be made to thicken, either in the Sun, or at the Fire: In this Manner are extracted the Aloes Cabalin, the Meconium, which we call Opium, the Acacia, the Hypocistis, and the Elaterium.

A greater Quantity of Juice is extracted from the Plant, if before the Expression it be left some Hours in Digestion, than if it was put to the Press so soon as it is pounded, because in the Digestion the Juice is loosen'd, and becomes less viscous.

There is more Difficulty to extract the Juice of viscous Plants, as of the Bourroche, Buglose, &c. than of others; and it is proper to warm them before they are put to the Press.

Several Plants are naturally so little succulent, that one is obliged to moisten them with some Liquors appropriated to their Virtue, when their Juice is to be extracted,

such are the little Centaury, the golden Rod, the Mugwort, and several Roots.

When *Juices* are to be kept in Liquor, they must be depurated, either by boiling them a little, and straining them; or leaving them exposed one Day or two to the Sun, and descanting them softly afterwards, from their Sediment. Then Bottles must be filled with it to the Neck, putting some sweet Oil a-top, to the Height of two Fingers Breadth. That Oil hinders the external Air from penetrating into it, and consequently its being corrupted; it may be kept good by that Means at least a whole Year.

For the *Preparation of the black Juice of Liquorice*, commonly called *Spanish Liquorice*. Take two Pounds of Extract of Liquorice, half a Pound of white Sugar; Gums Tragacanth and Arabick, of each four Ounces: Mix the whole together for a Mass, to be formed into Rotules or Magdaleons.

To make the Extract of *Liquorice*, you must scrape and bruise a Quantity of green or dry *Liquorice*, and having strung it, put it into a large earthen Pan, pour hot Water over it, and leave it in Digestion over a slow Fire, for seven or eight Hours; then the Infusion must be strained with Expression, and the *Liquorice* put again to steep in other hot Water, which must be strained as before, and both Colatures mixed together, and the Humidity thereof made to evaporate over a slow Fire to the Consistence of Extract. This is the best *Extract of Liquorice* that can be made, but it cannot be kept in Form of Rotules, because it grows damp easily, and has besides a disagreeable Taste. Therefore to give it some Form, and an agreeable Taste, the Sugar and Gums mentioned in the Description, must be mixed with it; which to do, one must bruise Gums Adraganth, and Arabick, of each four Ounces, and put them to steep in about three Pints of warm Water, till they be dissolved into a Mucilage; the whole must be strained through a proper Sieve, and the Colature having been mixed with the Sugar and Extract of *Liquorice* in an earthen Pan, the whole must be placed over a slow Fire, to evaporate the Humidity of the Mixture, stirring it continually with a Spatula, till it be reduced to the Consistence of an Extract or hard Paste, of which will be form'd Magdaleons to be kept for Use.

Virtues.—The *Spanish Liquorice* thus prepared, is an excellent Remedy for a Cold, and to facilitate Expectoration, and to soften the Acrimony of the Breast, by leaving a little Bit of it to melt in the Mouth.

Note. That the Gums which enter this Composition, render the Juice of *Liquorice* more glutinous than it would be without it; they give it likewise a better Quality to soften and embarrass the acrimonious Serofities which fall through the Trachæa on the Lungs.

For the *Preparation of the white Juice of Liquorice*.—Take one Pound of white Sugar, two Ounces of Starch, six Drachms of Powder of *Liquorice*, half an Ounce of Iris of *Florence*, two Drachms of Gum Tragacanth, Musk and Ambergrease, of each one Grain.

Note. That you must take a Pound of double refined Sugar, and two Ounces of very white Starch, which must be pounded together; then you'll scrape six Drachms of the best dried *Liquorice*, which you'll reduce into Powder, together with half an Ounce of Iris of *Florence*: You'll chuse two Drachms of the best Gum Adraganth, and reduce it into Powder in a Mortar of Brals, made warm; then you'll pound a Grain of Musk and another of Ambergrease, mixed with some Sugar; and afterwards all the Drugs shall be mixed together in that Marble-Mortar. Which done, you'll dissolve three Drachms of Gum Draganth in four Ounces of Rose-Water, to make of it a thick Mucilage; of which you'll take a sufficient Quantity, to incorporate the Powders into a hard Paste, and form of it small Sticks, which must be dried from the Sun; and thus you'll have a *white Juice of Liquorice*.

Virtues.—This Juice is used for the Maladies of the Lungs, for the Asthma, and to excite Expectoration. It has not so much Virtue as the preceding one; though it be more used, in *France* especially, for its agreeable Taste.

Taste. It is very improperly called *Juice of Liquorice*; since but a very little Quantity thereof enters the Composition. The Gum Dracanth does not only serve here to mix the Drugs, and harden the Paste; but is besides very good for the Breast, for it agglutinates and softens by its Mucilage, the Salt Serosity which falls from the Head, and facilitates Expectoration; the Starch is also put in it with the same Intention, the Powder of Iris attenuates the Phlegms which are too thick, and with the Musk and Amber gives a good Smell to the Composition; those who are subject to Vapours can have the Musk and Amber laid aside.

The *Juice of Liquorice* must be left to melt slowly in the Mouth, that it may have Time to humect the Breast in its Passage.

Next comes the Preparation of the *Rhobob*, *Sapa*, and *Defrutum*.

RHOBOB or *ROB*, is an *Arabick* Name, whereby is understood the Juice of any Fruit whatever, boiled to the Consistence of Honey.

The Name of *SAPA* is only adapted to the Juice of Grapes boiled.

The *DEFRUTUM* is nothing else but the Juice of Raisins, evaporated to the Diminution of a third Part only.

For the Preparation of the *Rhobob* of *Mulberries*, or *simple Diaphorum*. Take four Pounds of the Juice of *Mulberries*, and two Pounds of Honey scimmed; boil them together to a just Consistence.

You must take the *Mulberries* before they are quite ripe; pound them in a Marble-Mortar, and extract the Juice thereof, which must be left to depurate a Day or two in the Sun; after which, having been strained, two Parts thereof shall be mixed with one Part of Honey, in a glazed earthen Dish; and put to evaporate at a slow Fire, to the Consistence of Honey. This will be the *simple Rhobob* of *Mulberries*, which must be kept in a Pot.

Virtues.—This *Rhobob* is proper for the Inflammation of the Throat, for the Aphthes or little Ulcers, which come in the Mouth of new-born Children. It is also very proper to temperate the Acrimony of the Humours, to cleanse and consolidate. This Remedy is sometimes taken alone by Spoonfuls; but it is oftener mixed in cooling or deterfive Decoctions, or proper to the Intentions of the Physician.

For the Preparation of the *Rhobob* of *Mulberries* composed.—Take the Juices of *Mulberries*, and *Blackberries*, and Honey scimmed, of each two Pounds; three Ounces of *Sapa*; an Ounce of *Verjuice*; *Myrrh*, and *Saffron*, of each one Drachm and half; for a *Rhobob*.

After you have extracted the Juices of *Mulberries* and of *Blackberries*, and separated them as in the former Preparation, you must boil them with the Honey, *Sapa*, and *Verjuice*, to the Consistence of Honey; then you'll mix in it the *Myrrh* and *Saffron*, after they have been reduced into a subtil Powder, for a *Rhobob* to be kept for Use.

Virtues.—This Remedy is a Deterfive of the Phlegm of the Breast, whereby it facilitates Respiration. — The Dose is from a Drachm to half an Ounce.

From this I'll pass to the medicinal Wines.

A MEDICINAL WINE, is a Wine impregnated with the Substances and Qualities of one, or several Kinds of medicinal Drugs.

For the Preparation of the Wine of *Wormwood*.—Take a Bundle of the dried Summits of *Wormwood* in Blossom, and three Ounces of *Cinnamon* bruised; put them into about fifty Quarts of white Wine, newly made, and place the Vessel in the Cave, the Bung-Hole open, and leave it there to ferment: The Fermentation over, the Vessel must be filled quite, and well stopp'd: Then you'll have the Wine of *Wormwood*.

Virtues.—The Wine of *Wormwood* strengthens the Stomach, provokes the Appetite, kills the Worms, cures the windy Cholick, abates the Vapours, provokes the Menfes, and is very proper for the Green-Sicknels. — The common Dose is half, or even a full Glass, for several Days successively.

In England, where there is little or no Vineyards, the Wine of *Wormwood* may be made of any small white

Wine; provided the Vessel be put in a warm Place, proper to excite some Fermentation. The Plant must be taken while in its greatest Vigour and in Blossom. Green *Wormwood* would not be so good as that which has been dried, because of the Phlegm it contains. The *Cinnamon* is added to give a good Smell, and an agreeable Taste to the Wine.

For the Preparation of *Vinum Martis*.—Take four Ounces of aperitive *Crocus Martis*, extracted without Fire; *Cinnamon*, and the outward Peel of *Seville* Oranges, of each two Drachms; a Drachm of *Mace*, and half a Drachm of *Saffron*; put them to infuse for fifteen Days in four Pints of strong white Wine; then strain the Infusion, and keep it for Use.

The *Crocus Martis* must be taken, prepared by the Dew or Rain, according to the Prescription given in my Treatise of Chymistry: After it has been well ground, it must be put in a Matrafs, with the *Saffron*, *Orange-Peel*, and the *Cinnamon* bruised; pouring over it four Pints of good white Wine, and stopping well the Vessel, which must be put afterwards in the Horse-Dung, or exposed to the Sun for fifteen Days, shaking it from Time to Time; that Time expired, the Infusion must be strained or left on the Ground, to be used when wanted.

Virtues.—This Remedy is a very good Aperitive, it provokes the Menfes, rises the Obstructions of the Spleen, of the Pancreas, and of the Mesentery. — The Dose is from one Ounce to three; one may add some Sugar to it, or some Syrup of the five Roots to render it less disagreeable; and it must be used several Days successively, to produce any sensible Effect.

For the Preparation of a magistral purgative Wine. — Take six Drachms of *Senna*, *Cardamum*, and Seeds of *Violets*, of each two Drachms; Troches of *Agarick*, and the best *Rhubarb*, of each a Drachm and a half; a Drachm of *Cinnamon*, to be infused together for 24 Hours in a Quart of Wine; then the Colature must be preserved for Use.

Virtues.—This Remedy has a purgative Property for pituitous and melancholick Constitutions; for the Palsy, Apoplexy, Quartan Ague, and the Scurvy. — The Dose is a Glass-full in the Morning fasting, which must be continued for several Days successively.

Three Ounces of Syrup of Apples composed, may be added to this Infusion, to render it more purgative.

For the Preparation of a febrifuge Wine. — Take two Ounces of *Quinquina* or *Jesuit's Bark*, put them to infuse in a Quart of strong white Wine, in a Matrafs, large enough, that the third Part thereof may remain empty; put the Matrafs well corked in a warm Place, for the Space of 24 Hours, shaking it often during that Time; then discant the Liquor, leaving the Grounds at the Bottom.

Virtues.—This Wine is an excellent Febrifuge for Intermittent Fevers; by the Patient taking half a Glass of it every four Hours, for fifteen Days successively, in the Hours of the Intermision: But when the Fever is stopped, he must be contented with one or two Doses every Day, to hinder the Return of the Access.

If this Wine be taken a little muddy at first, viz. if it be shaken before it is poured off the Grounds, it will stop the Fever sooner. White Wine is preferable to red, to extract the Substance of the *Quinquina*, because it is more penetrating; but the Difference is not very great, if red be used instead of white. If other Wine be poured over the Matter left at the Bottom of the Matrafs, and it be put in Infusion and Digestion as before, there will be a second Febrifuge Wine, which though not quite so strong as the first, will notwithstanding produce a good Effect.

For the Preparation of Wine for the Hydropsy. — Take the Bark of *Elder*, and Iris of *Florence*, of each two Ounces; half an Ounce of *Jalap*, two Ounces and a half of *Juniper Berries*; two Ounces of *Senna*, four Scruples of Salt of *Wormwood*; and two Quarts of white Wine: Put the Drugs in a Vessel, and having pour'd the Wine on them, leave them in Digestion, without Heat; and afterwards strain the Infusion with Expression.

Virtues.—This Wine is an excellent Purgative in the Hydropsy; it evacuates the Serosities and Water. — The Dose is two Glasses every Day.

Next comes the *Preparation of Medicinal Vinegars*.

A MEDICINAL VINEGAR, is a Vinegar filled with the Substances and Virtues of one or several Sorts of Drugs which serve in Medicine.

For the *Preparation of the Vinegar of Elder*.—Take a Pound of dried Flowers of Elder, and four Quarts of the best Vinegar, put them together in a Glass Vessel well corked, and expose it to the Sun for eighteen or twenty Days successively, then strain it with Expression; and put in the same Vessel with the Colature the same Quantity of Flowers of Elder as before; and put it in Digestion to the Sun for the same Space of Time, and afterwards strain the Liquor and keep it for Use.

Virtues.—This Vinegar incise the Phlegms, provoke the Appetite, and resists Venom: It is oftener used in Victuals than in Remedies.

For the *Preparation of Vinegar of Scylle*.—Take two or three Onions of *Scylle* well fed and very sound, pare the outward Rind, which is half dried, separate the Laminæ with a wooden or Ivory Knife, throwing away the Heart as useless; cut the Laminæ into Pieces, put one Pound thereof in a large Glass Bottle, and pour upon it four Quarts of good White-Wine Vinegar, cork the Bottle, and place it in Digestion at the Sun, where it must be left forty Days; then the Infusion must be strained with Expression, and kept in a Bottle well corked.

Virtues.—This Vinegar is esteemed proper for the Epilepsy, to purify the Blood, to resist Venom, and to expel the Wind.—The *Dose*, is from one Ounce to three. It is used likewise in Gargarisms for the Squinancy.

Note, That all the galenical Preparations heretofore mentioned are but small ones, which can be made with very little Trouble, and at a small Expence; though all of them very useful and beneficial; but as *Pharmacy* admits of a vast Number of others, which are attended with much more Trouble, and are much more chargeable, and most of those Compositions are daily prescribed by Physicians, I am indispensably obliged to give here an exact Description of them, and the best Method of preparing them. Therefore I'll begin by the *Preparation of Conservees*.

Among the Parts of a Plant, the Flower is that which is easier destroy'd, because composed of a volatile and æthereal Substance; it is also the Flower which is the ordinary Matter of *Conservees*; though the Leaves, Roots, and Fruits are also sometimes employ'd in them.

CONSERVES, differ from *Condits* in their Consistence; for they are prepared into a Paste, whereas *Condits* are either boiled whole, or in Pieces in the Sugar.

The Name of *Conserve* has been justly given them, since they are made with no other View than to preserve the Parts of the Vegetables in all their Goodness; for the Sugar mixed with them being a Salt, it stops the Pores thereof, absorbeth their too great Humidity, and hinders the Air from entering into it, to excite a Fermentation, which we call Corruption.

It is to be observed, notwithstanding, that liquid *Conservees* ferment for some Days after they have been made; because the Salts and other subtle Parts of the Plant loosen themselves, put themselves into Motion, and cause a Rarefaction of the coarser Substance of the Composition; but that Fermentation being inward, it only serves to unite more intimately the Parts of the Plant with the Sugar, and increase the Virtue of the *Conserve*.

For the *Preparation of the Conserve of Violets*.—Take half a Pound of Violets newly gathered, high in Colour, and very odorous, and pound them in a Marble Mortar till they be reduced to a kind of Pulp; at the same Time put a Pound and a half of Sugar to boil in five or six Ounces of common Water to the Consistence of Tablets or Lozenges; then take the Sugar off the Fire, and when it is half cold mix the Violets with it, and put afterwards the Conserve warm in a Pot, where it must be left to grow cold, without stirring it, that a Crust may be formed upon it, which helps to preserve it.

Virtues.—This *Conserve* is Cordial and Pectoral; it softens the Acrimony of the Blood, helps Expectoration, and opens the Body.—The *Dose*, is from a Drachm to half an Ounce in the Morning fasting.

Simple Violets are preferable to the double in Medicine, because they have more Smell and Virtue, they must be gathered in the Morning or in the Evening, in fair Weather; there are Violets at present in several Seasons of the Year, but those of the Spring are best. There are most commonly employ'd in the Composition of *liquid Conservees*, but two Parts of Sugar, for one of the Flowers; but as Violets are very humid, and take much Room, the Conserve will soon grow sour, if there was not a greater Quantity of Sugar put to it; and the same would happen to all the other *Conservees* of light and humid Flowers; for all the Parts of the Flower must be as it were wrapped in the Sugar, otherwise the Air would enter and cause a foreign Fermentation.

One could be contented to mix the Sugar in Powder, with the pounded Flowers, to make the *Conserve* in the usual Manner, but the too great Humidity of the Violets would render the *Conserve* too liquid; therefore it is best to boil the Sugar, and to mix the Flower with it, not only that the Heat of the Fire may consume Part of the Humidity, and make an exact Mixture, but likewise that a Crust may be formed over the Matter as already observed; for by that Method the *Conserve* is kept much longer in its Beauty, than by the common.

The Violet contains an acrimonious Salt, wrapped in a great deal of mucilaginous Parts; which Salt, without doubt, makes its laxative Quality, but it hinders it from producing in the Breast the Effect which could be desired.

For a *soft Conserve of Roses*.—Take the Buds of Roses before they are quite open, cut off with Scissors the white Part which is called Nail; weigh a Pound of those Buds thus pared, and make them boil two or three Gallons in three Pints of common Water, strain the Liquor with Expression, and pound those Roses thus softened in a Marble Mortar, till they be reduced to a Pulp, and may melt entirely in the Mouth; mean while two Pounds of Sugar must be put to boil in the Decoction to the Consistence of an Electuary; and being then taken off the Fire, the pounded Roses must be exactly mixed in it, putting again the Basin over a very slow Fire, and stirring continually the *Conserve*, making thereby the Humidity to evaporate gently, till it has acquired a reasonable Consistence; then the *Conserve* is put in a Pot to be kept.

Virtues.—This *Conserve* is proper to appease a Cough, to stop Hemorrhages, Vomiting, and a Looseness; to strengthen the Heart and the Stomach, and to help Digestion.—The *Dose* is from one Drachm to three: It most commonly enters the solid Epithems.

The common Method of preparing the Conserve of Roses, is to beat the Buds of red Roses cleansed, as above, with double their Weight of Sugar, till the Mixture be in form of Electuary, then to put the *Conserve* in an earthen Pot, and expose it for some Days to the Sun, till a Fermentation ensues, and a more exact Union of the Parts. This Manner of preparing the *Conserve* is natural, and much more valuable, than to Fire is employ'd in it; but the *Conserve* cannot be kept so long in its Beauty, because the Sugar has not so well penetrated the Roses as in the other Method: Add to this, that in making the *Conserve* over the Fire the Roses are deprived of Part of their phlegmatick Humidity, which occasions a Fermentation, which destroys their Colour.

It may be objected without doubt, that the Fire causes an Evaporation of the most subtle and odorous Part of the Roses, and consequently diminishes their Virtue; but red Roses have not much Smell, and their Virtue consists wholly in their Attrition, which the Fire does not diminish.

The *Conserve* must be made so soon as the Roses are cut, for if they be left exposed to the Air they lose Part of their Beauty. The Decoction carries off almost all the Tincture; but it is no Matter, since that Decoction is used to boil the Sugar; the Tincture is not lost in boiling, for when the Mixture is made, the Conserve appears as fine as can be. If some Drops of Spirit of Vitriol or of Sulphur be mixed in the *Conserve* of Roses, they will heighten its Colour, and render it of a more agreeable Taste, but it will turn pale as it grows old.

For the *Preparation of a solid Conserve of Roses*.—Take an Ounce of red Roses separated from their whitish Part, and

and in Powder; mix it with a wooden Spatula, with about a Drachm of Spirit of Vitriol; boil a Pound of superfine Sugar in four Ounces of Rose-Water to the Consistence of Tablettes; take the Sugar off the Fire, and incorporate with it, with the same wooden Spatula, the Powder of Roses; when the Matter will be almost cold, you must throw it by Bits on a Marble, or a Paper anointed with Oil, where it shall be left to harden, keeping it afterwards in a Box.

Virtue.—The same Virtues are attributed to this *Conserve* as to the liquid, but it has not so much. The Powder of Vitriol the Powder of Roses is moistened with, renders the *Conserve* more beautiful than it would be, because it extends and rarifies the Parts which give the Colour to the Roses.

For the *Conserve of Flowers of Tussilage*.—Take half a Pound of Flowers of Tussilage newly gathered in the Beginning of the Spring, take off their Tails, and pound them in a Marble Mortar till they be reduced into a Paste; add to it a Pound of white Sugar in Powder, and pound also that Mixture, till the Flowers and Sugar be well incorporated together: This is the *Conserve of Tussilage*, which must be put in a Pot, a Third whereof must be left empty. The Pot must be covered, and exposed for some Days to the Sun, to make the *Conserve* ferment.

Virtues.—This *Conserve* is a good Remedy for the Maladies of the Breast, for a Cold, the Phthisick, and Asthma; it excites Expectoration.—The *Dose*, is from a Drachm to three.

The *Conserve*s of Flowers of Betony, of Lillies of the Vallies, of Calendula, of Sage, of Rosemary, of Scabiose, and the like, are prepared in the same Manner.

For the *Preparation of the Conserve of the Roots of Enula campana*.—Take what Quantity you please of the Roots of *Enula campana*, cut them in Pieces, put them to boil at a slow Fire, in a sufficient Quantity of Water, and in an earthen Pot, which must be covered, till they be soft; then take them out of the Decoction, and pound them in a Marble Mortar, straining them afterwards through a Sierce; and having weighed the Pulp, you must boil in the Decoction double the Quantity of white Sugar, to the Consistence of the Sugar of Roses; then take the Sugar off the Fire, and having left it to cool a little, you must mix the Pulp with it, stirring it continually with a proper Instrument till the *Conserve* be cold; then it is put in a Pot to be kept for Use.

Virtues.—This is a very good Remedy for the Maladies of the Breast; it excites Expectoration, may be used for the Asthma, strengthens the Stomach, excites the Appetite, and resists Venom: It also cures the Itch, and provokes the Menstrues.—The *Dose*, is from a Drachm to three.

The *Conserve*s of all Mallow-Roots, as those of Althæa and Symphytum, can be prepared in the same Manner.

To prepare the *Conserve of Hép*.—Take three or four Pounds of the Fruits of Hép, very red, the biggest, and when they are in their full Maturity; open them with a Knife, and take out all the Seeds and Cotton; put them in an earthen Pan, and humect them with good White-Wine, cover the Pan, and carry it to the Cave, where it must be left two or three Days, or till the Fruit be soft; and after it has been bruised in a Marble Mortar, draw the Pulp through a Sierce turned upside down, and mix with it double its Weight of white Sugar; then put it to boil, or to dry, stirring it continually with a wooden Spatula, till it be reduced to a due Consistence. This is the *Conserve of Hép*.

Virtues.—This *Conserve* is proper to stop a Looseness, and to provoke the Urine; it is used for the Gravel, and it strengthens the Heart.—The *Dose* is from one Drachm to six.

The Fruits are humected with White-Wine, and carried to the Cave, to soften them and increase their Virtue. The Wine gives them likewise a beautiful Colour. This *Conserve* is of a very agreeable Taste: Its astringent Quality proceeds from the green Acid of the Hép.

For the *Preparation of the Conserve of Juniper-Berries*. Take four Pounds of Juniper Berries newly gathered, bruise them, and put them to boil over a slow Fire, in a sufficient Quantity of Water, and in an earthen Pot covered, till they be soft; take them out of the

Decoction, and strain them through a Sieve; boil in the Decoction two Pounds of white Sugar, to the Consistence of Syrup, then mix with it the Pulp of Juniper-Berries, six Ounces of the best Rhubarb in Powder, half an Ounce of Nutmegs, an Ounce and a half of the best Cinnamon, six Ounces of Galanga; Calamus Aromaticus, Ginger, and Mace, of each four Scruples, stirring them continually together with a wooden Spatula, and over the Fire, till the *Conserve* be done; then it must be taken off the Fire, and when cold, put in a Pot to be kept.

Virtues.—This *Conserve* is an excellent Remedy to strengthen the Stomach, provoke the Urine, and keep the Body open.

Note, That next to *Conserve*s I place *Honey*, and the *Preparations* thereof.

Preparations of HONEY.

HONEY, was much more in Use among the Antients than it is at present, because Sugar was not then so common; it is notwithstanding preferred yet to Sugar in several Compositions, and in fact it is better in some; for Example, it purges in Clysters, and Sugar don't; it is more deterfive than Sugar for Wounds, therefore it is mixed in the Digestives; it preserves better the Compositions it enters than Sugar, because of a viscous Part it contains; wherefore it is employed in the Treacle and Mithridate.

Honey is a good Aliment for those who have fasted long; for it is light, is easily distributed, and spreads in the Vessels a sweet and light Juice, which is a Balsam of Life.

Virtues.—*Honey* opens the Body, and is good for the Maladies of the Breast and Lungs; Hydromels are made of it, which are powerful Deterfives; and it is employ'd in Clysters.

Note, That as in my Treatise of Chymistry, I have treated of the Distillation of Honey, I'll only take Notice here of the Preparations made in the *Galenic Pharmacy*: Therefore,

For the Preparation of a vinous Hydromel.—Put in a Copper Bason tinned, four Pounds of the best Honey, and ten Quarts of Water, boil them together over a slow Fire, to the Consumption of about a third Part of the Humidity, or till an Egg can swim in it, scimming it all the while it boils; then put it into a Barrel, and expose it to the Sun, or carry it into a Stove, or some other warm Place, where it must be left forty Days, or till the Liquor has done fermenting, shaking it from Time to Time. Afterwards the Barrel must be stopp'd, and carried to the Cave to be kept there.

Virtues.—This Hydromel strengthens the Stomach, rejoices the Heart, and puts the Spirits in Motion. It is oftener drank for Pleasure than for a Remedy.—The *Dose* is from half an Ounce to two Ounces.

The common Hydromel is prepared like the vinous Hydromel, except that it is not made to ferment. There are often vulnerary Hydromels, made of the Decoctions of vulnerary Herbs, and a little Honey, to give to drink to those who have their Lungs affected.

The vinous Hydromel is properly a Dissolution of the Honey, the Oil and Salt thereof have been exalted by Fermentation; so that from that Hydromel could be extracted an inflammable Spirit like that of Wine, by Distillation, as I have observed in my Treatise of Chymistry.

For the Preparation of a simple Oxymel.—Mix in an earthen Dish, two Parts of the best Honey, and one Part of white Wine Vinegar; place the Dish over the Fire, and make it boil gently, scimming every Time that any Scum appears, till it be reduced to the Consistence of Syrup; which is the *oxymel Simple*, to be kept for Use.

Virtues.—This Oxymel is esteemed proper to incise and root out the coarse and viscous Humours glued to the Throat and Breast; it is mixed in Gargarisms and Loochs, and can also be taken by Spoonfuls.—The *Dose* is half a Spoonful. The Proportion of this Oxymel in Liquors, is from an Ounce and a half to two, in a Pint of deterfive Decoction, or some proper distill'd Water.

The Oxymel is not proper for the Breast, when it is irritated

ritated by acrimonious Humours which fall upon it; on the contrary, by its Acidity, it would excite a Cough, and irritate the Breast still more; but it is proper to incise by its Points, and to dissolve the coarse Pituita, which sticks in several Places: It is proper to swallow it gently, that it may have Time to penetrate the Phlegm which it meets in its Passage.

For the *Preparation of the Oxy-mel of Scilles, or Squills*. Mix in a glazed earthen Dish, three Parts of the best Honey, with two of Vinegar of Squills; put it to boil over a slow Fire, scimming it, to the Consistence of Syrup; it is the *Oxy-mel of Squills*.

Virtues.—This *Oxy-mel* is proper to incise and attenuate the Phlegm fastened to the Lungs, Breast, and other *Viscera*; it is used for the Squinacies, and for the Epilepsy, mixed in Loochs and Gargarisms; it is also taken in Waters appropriated to the Maladies from one Drachm to an Ounce. It is stronger than the simple *Oxy-mel* to loosen the Phlegm.

For the *Preparation of the diuretick Oxy-mel of Banderon*.—Take the Roots of Smallage, Fennel, Parsley, and Asparagus, of each two Ounces; the Seeds of Fennel, and of Smallage, of each an Ounce; wash the Roots, pull off their Strings, and cut them in small Pieces; bruise the Seeds, and put all together in a glazed earthen Pot, pouring over the Drugs boiling hot Water, and having cover'd the Pot, leave the Matter in Digestion for 24 Hours: Place then the Pot over the Fire, and make it boil to the Consumption of half the Humidity; afterwards strain the Decoction with Expression, and mix it with Honey and Vinegar: Then the Mixture must be clarified with the White of an Egg, and strained afterwards through the Flannel; then put to boil to the Consistence of Syrup. This is the *diuretick Oxy-mel*.

Virtues.—This *Oxy-mel* is incisive and deterfive; it opens the Obstructions of the Liver, of the Spleen, and of the Reins: It cleanses the Bladder and provokes the Urine and Sweat.—The *Dose* is from half an Ounce to an Ounce.

For the *Preparation of Honey of Roses*.—Pound in a Marble-Mortar, red Roses newly gather'd, to the Consistence of Paste; leave them in Digestion for five or six Hours in a cold Place; then carry them to the Press to extract the Juice; weigh that Juice, and mix it with the same Quantity of good Honey: Clarify the Mixture with the White of an Egg; then having strained it warm through the Flannel, put it to boil to the Consistence of Syrup; and it is fit to be kept for Use.

Virtues.—It is deterfive and astringent; and is employ'd in the Gargarisms, for a sore Mouth, and a sore Throat; in astringent Injections and Clysters.

For the *Preparation of Honey of Violets*.—Take four Pounds of Violets, newly gather'd, and twelve Pounds of common Honey: Mix them together in an earthen Pot, and put it in Digestion in Horse-Dung, or other warm Place for seven or eight Days; make afterwards a strong Decoction of the Flowers or Leaves of Violets, strain that Decoction, and mix it in a Bason with the digested Matter; boil the Mixture to the Diminution of a fourth Part of the Humidity, strain it with Expression, and boil the Colature to the Consistence of Syrup, scimming it from Time to Time. This Honey of Violets must be kept in Stone Jugs.

Virtues.—It is proper to sweeten, cool, and open the Body, and is only used in Clysters, from an Ounce to three each Clyster.

The simple Violets are preferable to the double in this Preparation, because they are more laxative. The Apothecaries employ only the Chalice left after the Flower has been taken out to prepare the Conserve and Syrup; and it is in that Chalice only, that the purgative Quality of the Violets resides.

For the *Preparation of the Honey of Mint*.—Take an equal Quantity of the Juice of Mint, and of common Honey, mix and boil them together, scimming them, to the Consistence of Syrup; which is the *Honey of Mint*.

Virtues.—It is used in Clysters for a Looseness, and for the Worms.—The *Dose* is from an Ounce to three.

For the *Preparation of the Honey of Nenuphar, or Water-Lillies*.—Take four Pounds of Flowers of Nenuphar newly gather'd, boil them in four Quarts of common Water, for a Decoction as much loaded as possible of

the Substance of the Flowers; strain it with Expression, and mix in it about the same Weight of common Honey; boil gently that Mixture, scimming it from Time to Time to the Consistence of Syrup; which is the *Honey of Nenuphar*.

Virtues.—It is proper to cool, humect, and soften the Intestines, and to moderate a Looseness: It is only used in Clysters, from one Ounce to three.

For the *Preparation of the Honey of Mercurialis*.—Mix together an equal Quantity of the Juice of Mercurialis with common Honey; boil them, in scimming them, to the Consistence of Syrup; strain it through a Sieve turn'd upside down, and keep it in Stone Jugs.

Virtues.—This *Honey* is more purgative than the preceding ones; and is employ'd in Clysters for the windy Cholick, and the Hystericks.—The *Dose* is from an Ounce to three.

For the *Preparation of the Honey of the Flowers of Rosemarin, called in Pharmacy, Mel Anthosatum*.—Take one Pound of Flowers of Rosemarin, newly gathered; bruise them in a Marble Mortar; mix them with four Pounds of scimm'd Honey, beating them for some Time together; put the Mixture in a glazed earthen Pot, cover it well, and expose it to the Sun, or put it in Horse-Dung for a whole Month; adding to it afterwards half a Pint of distilled Water of Rosemarin, or for Want of it, of Decoction of Rosemarin; stop well the Pot again, and place it over a slow Fire; and so soon as the Matter shall begin to boil, strain it with Expression, and leave it to grow cold before you put it in Stone-Jugs to be kept for Use.

Virtues.—This *Honey* is excellent for the windy Cholick, for Lethargy, Palsy, and the Hystericks; and is seldom used but in Clysters.—The *Dose* is from one Ounce to three; though it can be also very well used to wash the Mouth.

Note, That for Want of Flowers of Rosemary (especially in England, where they are not very Plenty) one may very well use the Leaves of Rosemary, because they are much loaded with Salts, and oily volatile Particles, which must communicate much Virtue to the *Honey*.

For the *Preparation of Honey of Parietary*.—Take a good Quantity of Parietary, gather'd in its full Strength; cut it and beat it in a Mortar to bruise it; then put it to boil in a Bason with ten Quarts of common Water, to the Diminution of a Third; strain afterwards the Decoction with Expression; and put again to boil in the Colature an equal Quantity of Parietary bruised for about half an Hour; strain again the Liquor with a strong Expression of the Herbs; and mix it then with an equal Weight of common Honey; and boil the Mixture, in scimming it, to the Consistence of Syrup: It is the *Honey of Parietary*.

Virtues.—This *Honey* is only employ'd in Clysters; and is used for the Nephretick, the Stone, the Pains in the Reins, and for the Retention of Urine.—The *Dose* is two or three Ounces for each Clyster.

For the *Preparation of Honey of Hellebore*.—Take a Pound of dried Roots of black *Hellebore*, bruise them, and put them to infuse in a warm Place, for three Days in seven Quarts of common Water; then boil the Infusion over a slow Fire, to the Consumption of half the Humidity, strain it with Expression, and put to boil in the Colature, six Pounds of common Honey, to the Consistence of Syrup, scimming it when it wants it; and this is the *Honey of Hellebore* which must be kept for Use.

Virtues.—This *Honey* can be taken by the Mouth, and in Clysters, for the Lethargy, Apoplexy, Mania, and hypochondriacal Melancholy.—The *Dose*, by the Mouth, is from one Drachm to half an Ounce; it purges upwards and downwards.—The *Dose* in Clysters is from half an Ounce to three Ounces.

For the *Preparation of Honey of Raisins*.—Take two Pounds of Raisins, take out the Stones, and put the Raisins to infuse in three Quarts of warm Water, for the Space of 24 Hours; boil the Infusion the next Day, to the Diminution of half the Humidity, strain it afterwards with a strong Expression, and boil in the Colature two Pounds of common *Honey*, to the Consistence of Syrup.

Virtues.—The *Honey of Raisins* is proper for a Cold, to facilitate Expectoration, and to temperate the Acrimony

mony of the Breast. — The *Dose* is from half an Ounce to an Ounce.

Note, That from the different Preparations of the *Honey*, I'll pass to *Syrups*.

S Y R U P S.

The Antients used sugar'd Waters in their Maladies, which they called Juleps; but as those Liquors could not be kept long, because their superfluous Humidity hastened their Corruption, it was found expedient to give them a Coction, and a thicker Consistence, which was called *Syrup*, from the Latin *Syrupus*, and this from the Greek *σύρω*, *Trabo*, and *σύνος*, *Succus*, because, in fact, most *Syrups* are made with Juices of Plants, and Sugar or Honey.

The Juices which enter the Composition, are commonly extracted from divers Parts of the Plants, and sometimes by the Impression of their succulent Substance in some Liquors; they can also be extracted from the Parts of Animals, as in the *Syrup* of Tortoise. The Tinctures, Infusions, or Decoctions, employ'd for the Composition of divers *Syrups*, are as many Means used to communicate the Virtue of divers Remedies to the same *Syrups*. The Sugar or Honey render those Juices, those Tinctures, and those Decoctions, more agreeable, or at least more supportable.

Syrups are properly liquid Conserves of the purest Substances of the Mixts. They are commonly made with Sugar, rather than with Honey, and are clarified to give them a more agreeable Taste and Smell. An Apothecary must renew them pretty often, for in growing old, they lose much of their Virtue: It is true, that there are several of them which cannot be made but once a Year; but there are also several others which can be renewed several Times in the Year.

The Clarification of *Syrups* is done in the following Manner:—The White of an Egg is put in a Basin with three or four Ounces of the Liquor, which ought not to be hot, for then the White of the Egg would curdle; they are beaten together, for some Time, with Rods, and the whole turn'd into a Scum, then the Sugar, and the rest of the Liquor, are added to it; that Mixture is put to boil two or three Gallops over the Fire, that the White of the Egg, which is viscous, may load itself with the Dirt which is in the *Syrup*, and be separated towards the Sides of the Basin; when the *Syrup* which boils in the Middle appears very clear, it must be skimmed, and strained afterwards thro' a Flannel; then the clarified *Syrup* is made to boil to the Consistence required, skimming it again from Time to Time if it wants it. When there are more than three Pounds of Sugar to be clarified, it requires more than one White of an Egg.

The Consistence of a *Syrup* must be glutinous, and a little viscous, forming, when pour'd gently from a Spoon, big Drops when it is most out of the Spoon, and a short String. But *Syrups* do not all want the same Coction. Acid *Syrups*, as those of Barberries, Gooseberries, Pomegranates, &c. keep well enough, though they have received but a slight Coction, because of their acid Salt. As to *Syrups* which have not that Acidity, and are to be kept long, they want a stronger Coction; taking Care, notwithstanding, that they be not too much done, lest they should candy in cooling, which would oblige the Apothecary to melt them over again in Balneo Mariæ. The Candy is a Crystalization of the Sugar.

Syrups, made with Powder-Sugar, are less subject to grow candy, than those prepared with Loaf-Sugar; because Powder-Sugar contains an Unfluosity which hinders it from crystalizing so easily. But to hinder a *Syrup* from growing candy, one has only but to mix, while it boils, half an Ounce of the best Honey, for each Pound of Sugar: It is also very proper to stir it a little with a Spoon, while it cools, to hinder it from condensing at the Bottom, and it must not be shut up in a Vessel, if it is to be kept, before it is quite cold; for it may happen, that when it has been put a little warm in a Pot, and cover'd, the Humidity, which ascends in a Vapour to the Top of the Pot, falls back on the *Syrup*, and makes it grow musty a-top, and candy at the Bottom.

For the Preparation of *Syrup* of *Pinks*. — Take two Pounds of red *Pinks* very odorous, and newly gather'd;

free them from their Gem and white Parts, keeping only the red Part; put them in an earthen Pot glazed, and pour over them boiling Water; cover the Pot, and leave the Matter in Digestion for ten or twelve Hours; boiling afterwards the Infusion slightly, and straining it with Expression; then put to steep in it as much Flowers as before; then make the Infusion boil again slightly, and strain it with a strong Expression of the Ground; then you'll mix the Sugar with it, and clarify the Mixture, and having strained it through a Flannel, make it boil gently to the Consistence of *Syrup*; and you'll have a *Syrup* of *Pinks* of an agreeable Taste.

Virtues. — This *Syrup* is good to strengthen the Stomach, to revive the Heart and the Brain, to resist Venom, and to expel the Humours by Perspiration. It is given for the Plague, for the Small-Pox, for malignant Fevers, and for the Epilepsy.

For the Preparation of a simple *Syrup* of *Maiden Hairs*. — Take six Ounces of the best *Maiden Hairs* you can find, and newly gather'd, cut them small, and put them to infuse in two Quarts of warm Water for six or seven Hours; boil afterwards the Infusion to the Diminution of a fourth of the Humidity, strain it with Expression, and mix three Pounds of Sugar in the Colature, clarifying the Mixture according to the Method heretofore prescribed, straining it through the Flannel, and putting it to boil to the Consistence of *Syrup*.

Virtues. — This *Syrup* is good for the Cough, for the Maladies of the Breast, to soften the Matrice after a Delivery, and for the Maladies of the Spleen. A Spoonful thereof is mixed in Juleps, Emulsions, and Ptizanes. It is given to new-born Children, with Oil of sweet Almonds, and to Women newly deliver'd.

For the Preparation of the *Syrup* of *Wormwood* simple. — Take half a Pound of the Summits or Leaves of *Wormwood*, while the Plant is in its greatest Vigour; cut them small, and put them to infuse for five or six Hours in three Pints of warm Water; then boil the Infusion to the Diminution of a Third, strain it, and boil the Mixture, in skimming it, to the Consistence of *Syrup*.

Virtues. — This *Syrup* helps Digestion, strengthens the Stomach, and kills the Worms. — The *Dose* is from half an Ounce to an Ounce; but this *Syrup* is not so much in Use as the following.

For the *Syrup* of *Wormwood* compos'd. — Take half a Pound of dried Summits of the large *Wormwood*; red Roses, and white Tartar, of each two Ounces; three Drachms of *Indian Nard*; and *Syrup* of Quinces. Cut the *Wormwood* and the *Nard* small, put them in a glazed earthen Pot, mixing with it the Roses and Tartar coarsely pounded, pouring over the Mixture the Juice of Quinces and white Wine; cover the Pot, and put it for 24 Hours in a warm Place, and afterwards boil the Infusion at a slow Fire, to the Diminution of a Third, strain it, and mix the Sugar with it; the Mixture must be clarified, and afterwards boil'd to the Consistence of a thick *Syrup*. When cold, you must add to it, two Ounces of Tincture of *Wormwood* extracted with Spirit of Wine, and mix them very exactly together; which Mixture will be the *Syrup* of *Wormwood* compos'd, to be kept for Use.

Virtues. — This *Syrup* is proper to strengthen the Stomach, to help Digestion, to stop Diarrhea's, for the windy Cholick, for the Hystericks, and to provoke the Urine, and the Menses. — The *Dose* is from half an Ounce to an Ounce; it is also used outwardly, mixed in Unguents to cleanse Wounds and old Ulcers, and to resist Corruption.

Cinnamon can be substituted to the Spikenard. Some use the small *Wormwood* for this Preparation, because it is not bitter, but the *Syrup* has not so much Virtue.

Syrup of *Wormwood* may be made instantly, and without Fire, stirring together equal Parts of Wine of *Wormwood*, and of Sugar in Powder, with some Water of Cinnamon, till the Sugar be melted. This *Syrup* will be clear, but it cannot be kept so long as the other; tho' it has almost the same Virtue when taken inwardly.

To make the Tincture of *Wormwood*, you must put in a Matra's Summits of *Wormwood* dried, and pour over them as much Spirit of Wine, as is only necessary to drench well the Herbs; stop the Matra's, and leave the Matter in Digestion for five or six Days; then strain the

Liquor

Liquor with Expression, which will be the *Tincture of Wormwood*, and which must be left to settle, and filtrated.

Virtues.—This *Tincture* is proper to strengthen the Stomach, to help Digestion, and provoke the Menfes. The *Dose* is from six Drops to thirty.

For the *Preparation of Syrup of Althæa, or Marshmallows, of Fennel.*—Take two Ounces of Roots of *Althæa*, of Gramen, Asparagus, Liquorice, Jar-Raisins stoned, and red *French Beans*, of each an Ounce; the Summits of Mallows, Parietary, Maiden-Hairs, of each a Handful; the four great and four small cold Seeds, of each two Drachms; bruise and cut the Roots in Pieces; put those of Gramen to boil first in three Quarts of Water, then those of Asparagus and *Althæa*; afterwards the *French Beans*, the Raisins, the Herbs, Seeds, and the Liquorice bruised, to the Consumption of a third Part of the Humidity; then strain the Decoction with a slight Expression; and to the Colature add four Pounds of the best Sugar, clarify the Mixture, and make it boil to the Consistence of *Syrup*.

Virtues.—This *Syrup* is proper to soften the acrimonious Pituita, which falls on the Breast, and that which runs through the Reins, it helps Expectoration, provokes the Urine, expels the Sand from the Reins, and is proper for the Nephretick. —The *Dose* is from half an Ounce to an Ounce and a half; it is mixed in Pizanes, Juleps, and Emulsions, and also taken often by Spoonfuls.

The mucilagenous Substance of the *Althæa*, renders this *Syrup* very glutinous; it appears done before it is so, therefore it must boil till it be pretty thick, if it is to be kept some Time; it is that Mucilage that gives most Virtue to the *Syrup*, for by its oily and ramous Parts, it embarrasses the acrimonious Salts which distill from the Brain, and thickens the Serosity which excites the Cough, it pushes gently the Sand, Stone, and Phlegm, out of the Reins and Bladder. The Ingredients which enter the Composition, contain likewise a great Number of saline Parts, which serves for Vehicle to the Mucilage to make it penetrate and push by Urine. One may make a simple *Syrup* of *Althæa*, with an Infusion of *Althæa* in warm Water, and an equal Quantity of Sugar, boiled together to the Consistence of *Syrup*.

Virtues.—This *Syrup* is excellent for the Acrimonies of the Breast and a Cold.

For the *Preparation of Syrup of Mugwort.*—Take four Handfuls of the Leaves of Mugwort, cut them and bruise them, and put them to infuse for 24 Hours in two Quarts of distilled Water, or of Decoction of the same Herb, then boil it to the Diminution of a fourth Part, and strain the Decoction with a strong Expression, and having added to the Colature two Pounds of the best Sugar, boil it to the Consistence of *Syrup*: Towards the End of the Coction, add, tied in a Piece of Linen Cloth, half an Ounce of Salt of Mugwort, two Drachms of Cinnamon coarsely pounded, Spikenard, and Cassia, of each a Drachm.

Virtues.—This *Syrup* of Mugwort is proper to provoke the Menfes, to abate Vapours, to appease windy Cholick, to strengthen the Brain, to resist Venom, and to provoke Urine. —The *Dose* is from half an Ounce, to an Ounce and a half.

For the *Preparation of Syrup of Chicory.*—Take the Roots of wild Chicory, of Fennel, of Asparagus, of each two Ounces; Leaves of Chicory, of Endives, of Fumitory, of each a Handful; a Handful of Flowers of Chicory, and a Drachm of wild Cherries; boil them in a sufficient Quantity of Water, strain it, and to the Colature add six Pounds of Sugar, which must be clarified, and boiled to the Consistence of *Syrup*.

A simple *Syrup* of *Chicory* may be prepared with the Juice of *Chicory* depurated, and an equal Quantity of white Sugar, the whole boiled to the Consistence of *Syrup*.

Virtues.—This *Syrup* is aperitive, and purifies the Blood.

For the *Preparation of Syrup of Chicory composed with Rhubarb.*—Take three Ounces of the best Rhubarb, cut in thin Slices; six Drachms of Salt of Chicory, put them to infuse for 24 Hours in two Quarts of distilled Water, or Decoction of *Chicory* warm, in a glazed earthen Pot, cover the Pot, and put it near the Fire, or upon hot Embers; the next Day boil the Infusion

slightly, and strain it afterwards with a strong Expression. If the Rhubarb is yet tinged, it must be infused anew in other Water, or Decoction of *Chicory*, for the Space of three or four Hours; and having boiled this Infusion, likewise, the two Colatures shall be mixed together, and left afterwards to settle for a few Hours, that they may be depurated of their coarser Parts which fall to the Bottom; and after the Tincture has been strained through a Flannel, it must be put, thus purified, in a glazed earthen Dish, and the Humidity made to evaporate at a slow Fire, to the Consistence of *Syrup*. Then four Pounds of *Syrup* of *Chicory* shall be weighed, and made to boil five or six Gallops in a Bason, that it may be done to a thicker Consistence than usual; and having taken the Bason off the Fire, the Tincture of Rhubarb thickened must be mixed with it; which is the *Syrup* of *Chicory*, composed with Rhubarb.

Virtues.—This *Syrup* purges in Binding, and is good for a Looseness, for the Obstructions of the small Vessels of the Liver, Spleen, and Mesentery, for the yellow Jaundice, and to kill the Worms. —The *Dose* is from half an Ounce to two Ounces.

The Decoction of *Chicory* is not so good as the distilled Water of the same Plant to extract the Tincture of Rhubarb, because that Decoction being already loaded with the Substance of the Plant, is not in a Condition of being impregnated in all its Pores of that of the Rhubarb; therefore I find it more proper to employ in that Occasion the Water of *Chicory*, which being distilled, and as clear as common Water, can more easily extract the Goodness of the Rhubarb.

For the *Preparation of Flowers of Peach-Trees.*—Take two Pounds of Flowers of Peach-Trees, newly gather'd, bruise them slightly in a Marble-Mortar; put them afterwards in a glazed earthen Pot, pour over them four Quarts of boiling Water, cover the Pot, and leave the Matter in Digestion for 12 Hours; then boil it slightly, and strain it with a strong Expression, making in the Colature three or four Times the same Infusions with new Flowers, *i. e.* dividing the two Pounds of Flowers between those Infusions; and having expressed them all, as before, mix in the last Colature eight Pounds of Sugar: Clarify the Mixture and make it boil to the Consistence of *Syrup*.

Virtues.—This *Syrup* purges gently the Serosities; therefore it is prescribed to purge the Brain; and is proper, likewise, for the Obstructions, and for Worms. —The *Dose* is from half an Ounce to two Ounces.

One can also make a *Syrup* of the tenderest Leaves of Peach-Trees, instead of Flowers, in the same Manner as that of the Flowers is done, but the Leaves must be more pounded than the Flowers. —This *Syrup* will have the same Virtue as the other, except that it will be a little more purgative; therefore the *Dose* must be less.

For the *Preparation of Flowers of Peach-Trees composed.*—Take an Ounce of Troches of Agarick; put it to infuse for 24 Hours in two Pints of Juice of Flowers of Peach-Tree, warm; the next Day boil the Infusion slightly; then strain it with a strong Expression; and mix in it afterwards a Pound and a half of the best Sugar, and four Ounces of Manna; the whole to be boiled at a slow Fire to the Consistence of *Syrup*, which must be strained warm, and kept in Bottles.

Virtues.—This *Syrup* is more purgative than the common, and consequently more proper to purge the Brain. —The *Dose* is from half an Ounce to an Ounce and half.

As there are always some Impurities in the Sugar and Manna, it is proper to strain the *Syrup* after it has been skimmed.

For the *Preparation of a solutive Syrup of Roses.*—Take pale Roses gather'd in the Morning, free them of their Pecules and Calices, pound them in a Marble Mortar, and having left them a few Hours in Digestion, strain them to extract the Juice thereof, which must be left to depurate either in the Sun or in some other warm Place; then pour it by Inclination, and having strained it through a Flannel, mix with it an equal Weight of Sugar, and make the Mixture boil at a slow Fire, to the Consistence of *Syrup*.

Virtues.—This *Syrup* purges gently the Serosities, and other Humours in strengthening the Stomach. —The *Dose*

Dose is from half an Ounce to two Ounces.

If instead of boiling the Syrup, you mix the Sugar in Powder, and the Juice of Roses together, in a Glass Cucurbit; that adapting to it a Capital with its Receiver, and luting exactly the Joints, you make a fourth Part of the Liquor to distil in Balneo Mariæ, or *Vaporis*; you'll have very good Rose-Water; and the Syrup will be found at the Bottom of the Cucurbit as good, as if it had been made by the common Method; because the Humidity which comes out by the Distillation, leaves it the same Consistence of Syrup as if it had boiled; but it acquires a small Taste and Smell of Distillation, which notwithstanding does not at all diminish its Virtue.

The Juice of Roses may be kept in Bottles, putting a little Oil a top, and preparing the Syrup when wanted.—A Syrup of Roses may also be prepared without Fire, in the same Manner as that of the Blossoms of Peach-Trees is made.

For the Preparation of Syrup of Roses, compos'd with Senna and Agarick. —Take two Ounces of the best Senna; an Ounce of Agarick; and half an Ounce of soluble Tartar: Cut the Agarick in small Pieces, put it with the Senna and soluble Tartar in a glazed earthen Pan, and pour over them three Pints of Juice of pale Roses depurated; cover the Pot, and put it in Digestion in hot Water, for 24 Hours; the next Day after you have made the Matter boil slightly, strain it with a strong Expression, and to the Colature add two Pounds of Sugar; clarify that Mixture, and after you have strained it thro' a Flannel, put it to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is more purgative than the preceding, and is used to purge the Brain and the melancholick Humour.—The *Dose* is from half an Ounce to an Ounce and a half.

The Juice of Roses already loaded of its own Substance, cannot dissolve much of that of the Senna and Agarick; therefore one could extract the Tincture of those two Drugs in common Water, and having made that Tincture to thicken over a slow Fire to the Consistence of Syrup, mix it with the solutive Syrup of Roses; it is true, that in the Evaporation, much of the Purgative is dissipated, but the same Dissipation is made by the other Method.

Rhubarb is sometimes introduced in the Infusion of this Syrup, that it may purge the Bile; and there are sometimes made three Sorts of composed Syrups of Roses, one with Rhubarb, another with Senna, and another with Agarick. The composed Syrups of Roses lose much of their purgative Virtues, as they grow old; therefore there should be but a small Quantity of it made at once; that it might be renewed oftener.

For the Preparation of Syrup of Roses composed with Hellebore.—Take the Peels of Mirabolans, and Senna, of each an Ounce; the Roots of black Hellebore, Rhubarb, and soluble Tartar, of each half an Ounce: Bruise the Root of Hellebore with the Peels of Mirabolans; cut the Rhubarb in small Pieces, and put the whole with the Senna and soluble Tartar in a glazed earthen Pot, pour over it three Pounds of Juice of pale Roses depurated and strained through a Flannel; cover the Pot, and put it in Digestion in Balneo Mariæ for 24 Hours; the next Day boil gently the Infusion, and strain it, then dissolve in the Colature seven Pounds of Sugar; clarify the Mixture, and put it to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup of Roses is a stronger Purgative than the preceding ones, and excites sometimes Vomiting.—It is prescribed for the hypochondriacal Melancholy, for the Epilepsy, Apoplexy, a scald Head, &c. The *Dose* is from two Drachms to six.

For the Preparation of a cathartick Syrup of Buckthorn. Take a good Quantity of ripe Berries of Buckthorn; bruise them in a Marble Mortar, where they must be left some Hours in Digestion, then strained with Expression; leaving the Juice afterwards to depurate, by being put to settle, for ten or twelve Hours, in a warm Place; and after it has been separated from its Treces by Inclination, take six Pounds of that Juice and mix it with four Pounds of Sugar, and half a Pound of skimm'd Honey, and put the Mixture to boil over a slow Fire, to the Consistence of Syrup; and towards the End

of the Operation add to it tied in a Piece of Linnen Cloth, three Drachms of Cinnamon, and two Drachms of Mastick, which must be left ever after to steep in the Syrup.

Virtues.—This Syrup is a great Purgative, and evacuates principally the Serofities; it is prescribed for the Gout, the Hydropsy, and for the Obstructions.—The *Dose*, is from two Drachms to an Ounce and a half. The Patient must eat as soon as he has taken it; for if he was to abstain from eating, as it is observed after the taking of other Purgatives, this Syrup would be griping; because the Buckthorn contains an acid essential Salt, which would prick the Membranes of the Stomach, and of the Intestines; but the mucilaginous Substance of the Aliments softens that Salt in embarrassing its Points.

For the Preparation of the Syrup of Epithym, or Doder.—Take the Doder, Citrine Mirabolans, Tamarins, of each two Ounces and a half; Agarick and Salt of Fumitory, of each six Drachms: Hatch the Doder, bruise the Mirabolans, and dissolve the Tamarins by Degrees in some distilled Water of Buglose, boiling-hot; then put the whole to infuse for twenty-four Hours in two Quarts of the same distilled Water of Buglose, also hot, in a glazed earthen Pot and covered: The next Day strain the Infusion with Expression, and having left it to settle for a few Hours, pour it by Inclination, and mix with the Colature two Pounds of Sugar, then put the Mixture in an earthen Dish, and boil it over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is prescribed to purge the Black Bile, and the hypochondriacal Melancholy, for the Leprosy, Itch, Venereal Disease, Epilepsy, Cancers, and malignant Ulcers.—The *Dose* is from half an Ounce to two Ounces.

For the Preparation of the simple Syrup of Fumitory.—Take Fumitory in its greatest Vigour, pound it in a Mortar, and strain it with Expression, to extract the Juice thereof, which must be clarified by making it to boil a Gallon or two, and straining it through a Flannel; then you'll mix together an equal Quantity of this Juice, and of white Sugar; boiling afterwards the Mixture over a slow Fire to the Consistence of Syrup, skimming it from Time to Time.

Virtues.—This Syrup is proper for the Itch, Ring-worms, to provoke the Urine, and purify the Blood.—The *Dose* is from an Ounce to an Ounce and a half.

For the Preparation of a composed Syrup of Fumitory.—Take the Citrine Mirabolans, Senna, and the Seeds of Violets, of each three Ounces, an Ounce of Salt of Fumitory; put them to infuse for twenty-four Hours, in four Pounds of depurated Juice of Fumitory hot; the next Day put the Infusion to boil slightly, then strain it with Expression; and add to the Colature three Pounds of Sugar; clarify the Mixture, and put it to boil over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is purgative, and proper to raise the Obstructions, to strengthen the Stomach and Liver, to cure Ring-worms, the Leprosy, Itch, and other cutaneous Distempers.—The *Dose* is from one Ounce to two.

For the Preparation of a cathartick magistral Syrup.—Take the Roots of Iris Nostras, and Hermodactyli, of each two Ounces; Gum Turbith, Mechoacan, Jalap, of each an Ounce and a half; Senna, soluble Tartar, of each an Ounce; Troches of Agarick, Seeds of Violets, of each half an Ounce: Bruise all the Drugs, and put them to infuse for twenty-four Hours, in two Quarts of good White-Wine; the next Day let the Tincture be filtrated through grey Paper, or Flannel, and then put it to boil, over a slow Fire, to the Consistence of Syrup. Then take the Grounds left after the Filtration, and put them to boil in six Pints of Water to the Diminution of a Third; strain this Decoction with Expression, and mix in the Colature four Pounds of white Sugar, and four Ounces of Honey well skimmed, clarifying afterwards the Mixture, and putting it to boil to the Consistence of a thick Syrup; which done, it must be taken off the Fire, and the thickned Tincture mixed with it to make of both a Syrup, to be kept for Use.

Virtues.—This Syrup purges powerfully the Serofities and coarſe Pituita of the Brain; it raises the Obstructions, is good for the Hydropsy, to provoke the Menſes, and for the Green Sickneſs.—The *Dose* is from half an

Ounce.

Ounce to an Ounce and a half.

For the *Preparation of an astringent Syrup for the Dysenteria*.—Take an Ounce of Rhubarb, half an Ounce of Citrine Mirabolans, the Peel of Pomegranate, red Roses, of each three Drachms; slice the Rhubarb, and bruise the Mirabolans, and the Peel of Pomegranate, and put those Drugs to infuse together in three Pints of hot Plantain Water for twenty-four Hours; the next Day boil slightly the Infusion, strain it with a strong Expression, and then mix with it four Ounces of the Juice of Barberies depurated, and two Pounds of white Sugar; clarify the Mixture, and having strained it through a Flannel, put it to boil to the Consistence of Syrup.

Virtues.—This Syrup purges gently by Stools the bilious Humours, in binding; it is excellent for the Dysenteria, and other Looseness; it strengthens the Stomach.—The *Dose* is from an Ounce to three.—The Patient must take an Ounce and a half of it fasting, for eight or nine Mornings successively.

For the *Preparation of the magistral cephalick Syrup of Moses Charas*.—Take the Chips of Gayac, and Schina Roots cut in small Pieces, of each an Ounce and a half; put them to infuse for twelve Hours, in four Pints of common Water; boil the Mixture to the Diminution of half the Humidity, and add afterwards to it a Handful of the Leaves of Vervaine; of Stæchas, of Marjoram, of each as much as one can cold between three Fingers; three Ounces of Senna wrapped in a Piece of Linnen Cloth, two Ounces of Troches of Agarick, and three Ounces of the best Rhubarb cut in small Pieces: Boil slightly the Infusion, strain it with Expression, and having left it to settle, filtrate it through a Flannel, and mix with it in an earthen Dish a Pound and a half of Sugar; then boil it over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper to appease the Pains of the Head, and purges the Pituita and Melancholy.

For the *Preparation of a Syrup of Scammony*.—Take three Drachms of the best Scammony, reduced to a coarse Powder; three Drachms of Liquorice well scraped and bruised, put them together in a Matrafs, and pour over them a Pint and a half of the best Brandy; stop the Matrafs, and put it in Digestion in Horse dung, or in another warm Place, for three Days, shaking it from Time to Time; afterwards the Tincture must be filtrated, and two Pounds of white Sugar having been added to it, the Mixture must be boiled in an earthen Dish, over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is proper to purge the hypochondriacal Melancholly, for the Lethargy, and Apoplexy.—The *Dose*, is from two Drachms to an Ounce and a half. It is a vigorous Purgative.

Note, That in three Drachms of this Syrup, there are three Grains of Scammony.—In half an Ounce, six Grains of Scammony.—In five Drachms, seven Grains and a half of Scammony.—In six Drachms, nine Grains of Scammony.—In seven Drachms, ten Grains and a half of Scammony.—In an Ounce, half a Scruple of Scammony.—In nine Drachms, thirteen Grains and a half of Scammony.—In ten Drachms, fifteen Grains of Scammony.—In eleven Drachms, sixteen Grains and a half of Scammony.—In an Ounce and a half, eighteen Grains of Scammony.

Note, also, that I design to give in the Sequel of this Treatise, the same accurate Description of the Quantity of all the violent Remedies which enter the Compositions, that young Physicians may regulate their Prescriptions accordingly, and avoid the dangerous Mistakes which could proceed from prescribing a too strong Dose to Patients of a weak Constitution.

For the *Preparation of a simple Syrup of Mercurialis*.—Take Mercurialis gathered in its greatest Vigour, pound it in a Marble Mortar, and extract the Juice thereof by means of a Press; make it boil a Gallop, and strain it through a Flannel to depurate it; then mix together in an earthen Plate equal Parts of that depurated Juice and of white Sugar; place the Plate over a slow Fire, to melt the Sugar, and to make the superfluous Humidity

to evaporate to the Consistence of Syrup.

Virtues.—This Syrup is purgative, it provokes the Menfes, expels the After-birth, and purifies the Blood. The *Dose* is from an Ounce to three.

For the *Preparation of a composed Syrup of Mercurialis*. Take the Juices of Mercurialis a Pound and a half, of Boroge and Buglose, of each eight Ounces, of the Roots of Iris Nostras, *i. e.* that grows in one's Country, four Ounces, of Gentian Root two Ounces. All these Juices must be depurated by a slight Coction, and straining them afterwards through a Flannel; in them all mixed together, the Gentian Roots cut in Pieces is put to infuse for twenty-four Hours; the next Day the Liquor is strained with Expression, and left to purify by settling; and having separated it afterwards from its Fæces, it must be mixed in an earthen Dish with two Pounds of white Sugar; and the Humidity thereof put to evaporate over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is purgative, it is prescribed to purge the Serofities, to excite the Appetite, to purify the Blood, provoke the Menfes, hasten a Delivery, and for the Expulsion of the After-birth.—The *Dose* is from an Ounce to three.—It is a good Remedy for the Asthma, if the Patient takes a Spoonful of it every Morning for a whole Month.

For the *Preparation of the simple Syrup of Violets*.—Put in a glazed earthen Pot two Pounds of Flowers of Violets newly gathered, pour over them four Pounds of hot Water, and having covered the Pot, leave the Matter in Digestion for eight or nine Hours; then heat the Infusion in Balneo Mariæ, strain it with Expression, and put to infuse as before, an equal Quantity of Violets; this second Infusion shall be strained with a strong Expression; leave it afterwards to settle for three or four Hours, pour it with Inclination, to separate it from the Fæces; weigh it, and mix with it double the Quantity of Sugar in Powder, in a Pewter Bason, or in the same Pot, put the Vessel in Balneo Vaporis, *i. e.* over a Pot half full of boiling-hot Water, and stir the Mixture with a Spoon till all the Sugar be dissolved; then strain it and keep it.

Virtues.—This Syrup is prescribed to cool and humect the Breast, to thicken and soften the acrimonious Humours, to temperate the Bile, to quench the Thirst in violent Fevers, and in a Cold.—The *Dose* is from half an Ounce to an Ounce.

When the Syrup of Violets is cold, there swims over it a white Skum which must be taken off gently with a Spoon; then the Syrup must be poured into Jugs, or Glass Bottles, and the Bottles well corked, and kept in Summer in a dry and cool Place; for Heat makes the Syrup of Violets to ferment, whereby it loses its Colour. A Crust is formed a-top, which helps to keep it, because it hinders the Air from getting into it.

For the *Preparation of a solutive Syrup of Violets*.—Take two Pounds of Flowers of Violets, whole, and half a Pound of Seeds of Violets bruised; put them to infuse for twelve Hours in three Quarts of boiling Water; then boil slightly the Infusion, strain it with Expression; and in the Colature put to infuse Flowers and Seeds of Violets as before; in this second Infusion strained shall be reiterated the Infusions and Colatures till the Liquor be entirely impregnated with the Substance of the Violets, which will be known at the Violets coming out tinged with the Liquor. In the last Infusion mix three Pounds of white Sugar, clarify the Mixture, and boil it to the Consistence of Syrup.

Virtues.—This Syrup purges the Bile and the Serofities.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of Syrup of Rhubarb*.—Take half a Pound of the best Rhubarb, and six Drachms of soluble Tartar; cut the Rhubarb in little Pieces, and put it with the soluble Tartar in a glazed earthen Pot, pour over it three or four Pints of boiling-hot Water, cover the Pot, and leave the Matter in Digestion for ten or twelve Hours, boiling it afterwards slightly, and straining it with Expression; and the Grounds are put back into the Pot, and made to steep in other boiling-hot Water for five or six Hours; then, after it has been boiled slightly, and strained as before, the Tinctures are mixed together and left to settle; and after they have been fil-

trated

trated and mixed with three Pounds of white Sugar, the whole Mixture is put to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup purges the Bile, is good for a Looseness, and for the Worms.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of the Syrup de Tribus.*—Take four Ounces of the best Senna, two Ounces of Troches of Agarick; Rhubarb and soluble Tartar, of each an Ounce; having bruised the Troches of Agarick, and cut the Rhubarb in small Pieces, mix all the Drugs together in a Pot, and pour four Pints of boiling-hot Water over the Mixture, cover the Pot, and having left the Matter in Digestion for twenty-four Hours; boil afterwards the Infusion slightly, strain it with Expression, leave it to settle, and having strained it through a Flannel, mix with it three Pounds of white Sugar, in an earthen Dish; place the Dish over a slow Fire, and make the Humidity to evaporate to the Consistence of Syrup.

Virtues.—This Syrup is proper to purge all Sorts of Humours, and is prescribed for the Epilepsy, Palsy, Lethargy, and Apoplexy, because it evacuates the Humours of the Brain.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of the Syrup of Carthamus.*—Take four Ounces of the Seeds of Carthamus, an Ounce and a half of Senna; Troches of Agarick, and soluble Tartar, of each half an Ounce: Put them to infuse in three Pints of distilled Water of Buglose, hot; then having boiled the Infusion slightly, and strained it with Expression; in the Colature, clarified by Filtration and Settling, dissolve a Pound and a half of white Sugar, and half a Pound of the solutive Syrup of Roses; boiling afterwards the Mixture over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup purges the Pituita and Melancholy, raises the Obstructions, and purifies the Blood.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Polypody.*—Take one Pound of Polypody, very well bruised, put it to infuse for twenty-four Hours in five Quarts of Spring Water, hot; boil afterwards the Infusion to the Consumption of half the Humidity, adding to it, towards the End of the Evaporation, a Pound and a half of Juice, or Infusion of pale Roses, distilled Waters of Borage, Buglose, and Fumitory, of each half a Pound. In these Juices and Liquors put to infuse, warm, for twenty-four Hours, half a Pound of the best Senna, and an Ounce and a half of Mirabolans: Put this Mixture to boil over a slow Fire to the Consumption of a fourth Part; then strain it with Expression, and put the Colature, clarified by Filtration and Settling, to boil with three Pounds of Sugar, over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup purges the Atrabilis and Melancholy, and purifies the Blood, and other Humours.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a simple Syrup of Endive.*—Take eight Pounds of the Juice of Endive very well depurated, and five Pounds and a half of white Sugar, which must be boiled together to the Consistence of Syrup.

Virtues.—This Syrup is prescribed in Fevers, and in the Pleurisy; it purifies the Blood, and temperates the Heat of the Bile.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of a cathartick Syrup of Endive.*—Take an Ounce and a half of the best Senna, an Ounce of Troches of Agarick; Mirabolans and Salt of Chicory, of each half an Ounce; put them to infuse for twenty-four Hours, in four Pints of distilled Water of Endive, warm; and after the Infusion has had a slight Coction, and has been strained with Expression, there shall be dissolved in the Colature clarify'd by Settling and Filtration, three Pounds and a half of the simple Syrup of Endive; solutive Syrup of Roses and the best Honey, of each three Ounces: The whole Mixture to be boiled over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is proper to raise the Obstructions, to purge the Pituita, the Bile, and the Melancholy.—The *Dose*, is from half an Ounce to two Ounces.

For the *Preparation of the Lientrick Syrup of M. d'Aquin.*—Take the Summits of Wormwood and red Roses exungulated, of each three Handfuls; the Crocus Martis tied in a Piece of Linnen Cloth, two Ounces; an Ounce and a half of the Skins of Mirabolans, a Drachm of white Tartar in Powder, half a Drachm of red Sanders bruised: Put all these Drugs together in a glazed earthen Pot, and having poured over them the Juices of Plantain and of red Roses, of each two Pounds, and covered the Pot, place it on the hot Embers for twenty four Hours; make afterwards the Infusion boil gently for a Quarter of an Hour, and after it has been strained with Expression, mix in the Colature four Pounds of the best Sugar, clarify the Mixture, and put it to boil to the Consistence of Syrup.

Virtues.—This Syrup stops the Looseness, and particularly the Lientry; it strengthens the Stomach and other Viscera, sweetens the Acrimony of the Humours, and is used in Hemorrhages.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a simple Syrup of Negotian, or Tobacco.*—Gather the Leaves of Tobacco in their greatest Vigour, hatch them, and pound them well in a Marble Mortar, leaving them afterwards in Digestion for three or four Hours; then straining it with a very strong Expression, to extract the Juice; which must be depurated by making it boil one or two Gallops, and straining it several Times through a Flannel: The depurated Juice must be weighed, and an equal Quantity of Sugar having been added to it, the whole Mixture must be put to boil over a slow Fire, to the Consistence of Syrup, skimming it from Time to Time.

Virtues.—This Syrup is a little vomitive; it is prescribed for the Asthma, to purge the Brain and the Stomach, and to raise the Obstructions of the Spleen.—The *Dose* is from three Drachms to an Ounce. It is also applied on old Ulcers, because it is deterfive without causing any Pain.

For the *Preparation of a composed Syrup of Tobacco.*—Take two Pounds and a half of depurated Juice of Tobacco, one Pound of simple Hydromel, mix them together, and put to infuse in them, for three Days successively, three Ounces of Senna; the Troches of Agarick, and Salt of Tobacco, of each an Ounce, and half an Ounce of the Seeds of Violets bruised; let afterwards the Infusion boil slightly, and having strained it with Expression, dissolve in the Colature clarified by Filtration and Settling, two Pounds and a half of white Sugar, and put the Mixture to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper for the Asthma, to cleanse the Breast of the coarse Humours it may contain, to purge the Brain, to raise the Obstructions; it most commonly purges downwards, and sometimes upwards.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the emetick Syrup Angeli Salæ.*—Take an Ounce of Glass of Antimony very well pounded, half an Ounce of red Sanders, Cinnamon and the Seeds of Angelica, of each two Drachms, and half a Drachm of Saffron: Put these Drugs to infuse for twenty Hours in a Matrafs, pouring over them twenty Ounces of Vinegar of Roses, and placing the Matrafs in Balneo Mariæ, and shaking the Matter from Time to Time: The next Day filtrate the Liquor, and mix it with a Pound and a half of white Sugar in Powder, in a Stone Pan, or a Glass Vessel; place the Vessel on the Sand, and by a slow Heat, make the Humidity to evaporate to the Consistence of Syrup.

Virtues.—This Syrup excites Vomiting.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of an emetick and cathartick Syrup.*—Take half an Ounce of the Branches of Garden-Genista or green Broom; Bay-leaves, and Tobacco, of each a Handful; two Ounces of Lemon-Seeds coarsely bruised; cut the Branches of green Broom in small Pieces, hatch the Leaves, bruise the Seeds, and boil them all together in common Water to the Consumption of half the Humidity, strain the Coction, and put to infuse in it for twelve Hours, the Roots of Asarum and Agarick, of each two Ounces; strain the Liquor with Expression, and to the Colature, clarified by Settling

Ounce to an Ounce and a half.

For the *Preparation of an astringent Syrup for the Dysentery*.—Take an Ounce of Rhubarb, half an Ounce of Citrine Mirabolans, the Peel of Pomegranate, red Roses, of each three Drachms; slice the Rhubarb, and bruise the Mirabolans, and the Peel of Pomegranate, and put those Drugs to infuse together in three Pints of hot Plantain Water for twenty-four Hours; the next Day boil slightly the Infusion, strain it with a strong Expression, and then mix with it four Ounces of the Juice of Barberies depurated, and two Pounds of white Sugar; clarify the Mixture, and having strained it through a Flannel, put it to boil to the Consistence of Syrup.

Virtues.—This Syrup purges gently by Stools the bilious Humours, in binding; it is excellent for the Dysentery, and other Looseness; it strengthens the Stomach.—The *Dose* is from an Ounce to three.—The Patient must take an Ounce and a half of it fasting, for eight or nine Mornings successively.

For the *Preparation of the magistral cephalick Syrup of Moses Charas*.—Take the Chips of Gayac, and Schina Roots cut in small Pieces, of each an Ounce and a half; put them to infuse for twelve Hours, in four Pints of common Water; boil the Mixture to the Diminution of half the Humidity, and add afterwards to it a Handful of the Leaves of Vervaine; of Stæchas, of Marjoram, of each as much as one can cold between three Fingers; three Ounces of Senna wrapped in a Piece of Linnen Cloth, two Ounces of Troches of Agarick, and three Ounces of the best Rhubarb cut in small Pieces: Boil slightly the Infusion, strain it with Expression, and having left it to settle, filtrate it through a Flannel, and mix with it in an earthen Dish a Pound and a half of Sugar; then boil it over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper to appease the Pains of the Head, and purges the Pituita and Melancholy.

For the *Preparation of a Syrup of Scammony*.—Take three Drachms of the best Scammony, reduced to a coarse Powder; three Drachms of Liquorice well scraped and bruised, put them together in a Matrafs, and pour over them a Pint and a half of the best Brandy; stop the Matrafs, and put it in Digestion in Horse dung, or in another warm Place, for three Days, shaking it from Time to Time; afterwards the Tincture must be filtrated, and two Pounds of white Sugar having been added to it, the Mixture must be boiled in an earthen Dish, over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is proper to purge the hypochondriacal Melancholly, for the Lethargy, and Apoplexy.—The *Dose*, is from two Drachms to an Ounce and a half. It is a vigorous Purgative.

Note, That in three Drachms of this Syrup, there are three Grains of Scammony.—In half an Ounce, six Grains of Scammony.—In five Drachms, seven Grains and a half of Scammony.—In six Drachms, nine Grains of Scammony.—In seven Drachms, ten Grains and a half of Scammony.—In an Ounce, half a Scruple of Scammony.—In nine Drachms, thirteen Grains and a half of Scammony.—In ten Drachms, fifteen Grains of Scammony.—In eleven Drachms, sixteen Grains and a half of Scammony.—In an Ounce and a half, eighteen Grains of Scammony.

Note, also, that I design to give in the Sequel of this Treatise, the same accurate Description of the Quantity of all the violent Remedies which enter the Compositions, that young Physicians may regulate their Prescriptions accordingly, and avoid the dangerous Mistakes which could proceed from prescribing a too strong Dose to Patients of a weak Constitution.

For the *Preparation of a simple Syrup of Mercurialis*.—Take Mercurialis gathered in its greatest Vigour, pound it in a Marble Mortar, and extract the Juice thereof by means of a Press; make it boil a Gallop, and strain it through a Flannel to depurate it; then mix together in an earthen Plate equal Parts of that depurated Juice and of white Sugar; place the Plate over a slow Fire, to melt the Sugar, and to make the superfluous Humidity

to evaporate to the Consistence of Syrup.

Virtues.—This Syrup is purgative, it provokes the Menfes, expels the After-birth, and purifies the Blood. The *Dose* is from an Ounce to three.

For the *Preparation of a composed Syrup of Mercurialis*. Take the Juices of Mercurialis a Pound and a half, of Boroge and Buglose, of each eight Ounces, of the Roots of Iris Nostras, *i. e.* that grows in one's Country, four Ounces, of Gentian Root two Ounces. All these Juices must be depurated by a slight Coction, and straining them afterwards through a Flannel; in them all mixed together, the Gentian Roots cut in Pieces is put to infuse for twenty-four Hours; the next Day the Liquor is strained with Expression, and left to purify by settling; and having separated it afterwards from its Fæces, it must be mixed in an earthen Dish with two Pounds of white Sugar; and the Humidity thereof put to evaporate over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is purgative, it is prescribed to purge the Serofities, to excite the Appetite, to purify the Blood, provoke the Menfes, hasten a Delivery, and for the Expulsion of the After-birth.—The *Dose* is from an Ounce to three.—It is a good Remedy for the Asthma, if the Patient takes a Spoonful of it every Morning for a whole Month.

For the *Preparation of the simple Syrup of Violets*.—Put in a glazed earthen Pot two Pounds of Flowers of Violets newly gathered, pour over them four Pounds of hot Water, and having covered the Pot, leave the Matter in Digestion for eight or nine Hours; then heat the Infusion in Balneo Mariæ, strain it with Expression, and put to infuse as before, an equal Quantity of Violets; this second Infusion shall be strained with a strong Expression; leave it afterwards to settle for three or four Hours, pour it with Inclination, to separate it from the Fæces; weigh it, and mix with it double the Quantity of Sugar in Powder, in a Pewter Bason, or in the same Pot, put the Vessel in Balneo Vaporis, *i. e.* over a Pot half full of boiling-hot Water, and stir the Mixture with a Spoon till all the Sugar be dissolved; then strain it and keep it.

Virtues.—This Syrup is prescribed to cool and humect the Breast, to thicken and soften the acrimonious Humours, to temperate the Bile, to quench the Thirst in violent Fevers, and in a Cold.—The *Dose* is from half an Ounce to an Ounce.

When the Syrup of Violets is cold, there swims over it a white Skum which must be taken off gently with a Spoon; then the Syrup must be poured into Jugs, or Glas Bottles, and the Bottles well corked, and kept in Summer in a dry and cool Place; for Heat makes the Syrup of Violets to ferment, whereby it loses its Colour. A Crust is formed a-top, which helps to keep it, because it hinders the Air from getting into it.

For the *Preparation of a solutive Syrup of Violets*.—Take two Pounds of Flowers of Violets, whole, and half a Pound of Seeds of Violets bruised; put them to infuse for twelve Hours in three Quarts of boiling Water; then boil slightly the Infusion, strain it with Expression; and in the Colature put to infuse Flowers and Seeds of Violets as before; in this second Infusion strained shall be reiterated the Infusions and Colatures till the Liquor be entirely impregnated with the Substance of the Violets, which will be known at the Violets coming out tinged with the Liquor. In the last Infusion mix three Pounds of white Sugar, clarify the Mixture, and boil it to the Consistence of Syrup.

Virtues.—This Syrup purges the Bile and the Serofities.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of Syrup of Rhubarb*.—Take half a Pound of the best Rhubarb, and six Drachms of soluble Tartar; cut the Rhubarb in little Pieces, and put it with the soluble Tartar in a glazed earthen Pot, pour over it three or four Pints of boiling-hot Water, cover the Pot, and leave the Matter in Digestion for ten or twelve Hours, boiling it afterwards slightly, and straining it with Expression; and the Grounds are put back into the Pot, and made to steep in other boiling-hot Water for five or six Hours; then, after it has been boiled slightly, and strained as before, the Tinctures are mixed together and left to settle; and after they have been filtrated

trated and mixed with three Pounds of white Sugar, the whole Mixture is put to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup purges the Bile, is good for a Looseness, and for the Worms.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of the Syrup de Tribus.*—Take four Ounces of the best Senna, two Ounces of Troches of Agarick; Rhubarb and soluble Tartar, of each an Ounce; having bruised the Troches of Agarick, and cut the Rhubarb in small Pieces, mix all the Drugs together in a Pot, and pour four Pints of boiling-hot Water over the Mixture, cover the Pot, and having left the Matter in Digestion for twenty-four Hours; boil afterwards the Infusion slightly, strain it with Expression, leave it to settle, and having strained it through a Flannel, mix with it three Pounds of white Sugar, in an earthen Dish; place the Dish over a slow Fire, and make the Humidity to evaporate to the Consistence of Syrup.

Virtues.—This Syrup is proper to purge all Sorts of Humours, and is prescribed for the Epilepsy, Palsy, Lethargy, and Apoplexy, because it evacuates the Humours of the Brain.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of the Syrup of Carthamum.*—Take four Ounces of the Seeds of Carthamum, an Ounce and a half of Senna; Troches of Agarick, and soluble Tartar, of each half an Ounce: Put them to infuse in three Pints of distilled Water of Buglose, hot; then having boiled the Infusion slightly, and strained it with Expression; in the Colature, clarified by Filtration and Settling, dissolve a Pound and a half of white Sugar, and half a Pound of the solutive Syrup of Roses; boiling afterwards the Mixture over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup purges the Pituita and Melancholy, raises the Obstructions, and purifies the Blood.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Polypody.*—Take one Pound of Polypody, very well bruised, put it to infuse for twenty-four Hours in five Quarts of Spring Water, hot; boil afterwards the Infusion to the Consumption of half the Humidity, adding to it, towards the End of the Evaporation, a Pound and a half of Juice, or Infusion of pale Roses, distilled Waters of Borage, Buglose, and Fumitory, of each half a Pound. In these Juices and Liquors put to infuse, warm, for twenty-four Hours, half a Pound of the best Senna, and an Ounce and a half of Mirabolans: Put this Mixture to boil over a slow Fire to the Consumption of a fourth Part; then strain it with Expression, and put the Colature, clarified by Filtration and Settling, to boil with three Pounds of Sugar, over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup purges the Atrabilis and Melancholy, and purifies the Blood, and other Humours.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a simple Syrup of Endive.*—Take eight Pounds of the Juice of Endive very well depurated, and five Pounds and a half of white Sugar, which must be boiled together to the Consistence of Syrup.

Virtues.—This Syrup is prescribed in Fevers, and in the Pleurisy; it purifies the Blood, and temperates the Heat of the Bile.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of a cathartick Syrup of Endive.*—Take an Ounce and a half of the best Senna, an Ounce of Troches of Agarick; Mirabolans and Salt of Chicory, of each half an Ounce; put them to infuse for twenty-four Hours, in four Pints of distilled Water of Endive, warm; and after the Infusion has had a slight Coction, and has been strained with Expression, there shall be dissolved in the Colature clarify'd by Settling and Filtration, three Pounds and a half of the simple Syrup of Endive; solutive Syrup of Roses and the best Honey, of each three Ounces: The whole Mixture to be boiled over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is proper to raise the Obstructions, to purge the Pituita, the Bile, and the Melancholy.—The *Dose*, is from half an Ounce to two Ounces.

For the *Preparation of the Lientrick Syrup of M. d' Aquin.*—Take the Summits of Wormwood and red Roses exungulated, of each three Handfuls; the Crocus Martis tied in a Piece of Linnen Cloth, two Ounces; an Ounce and a half of the Skins of Mirabolans, a Drachm of white Tartar in Powder, half a Drachm of red Sanders bruised: Put all these Drugs together in a glazed earthen Pot, and having poured over them the Juices of Plantain and of red Roses, of each two Pounds, and covered the Pot, place it on the hot Embers for twenty four Hours; make afterwards the Infusion boil gently for a Quarter of an Hour, and after it has been strained with Expression, mix in the Colature four Pounds of the best Sugar, clarify the Mixture, and put it to boil to the Consistence of Syrup.

Virtues.—This Syrup stops the Looseness, and particularly the Lientry; it strengthens the Stomach and other Viscera, sweetens the Acrimony of the Humours, and is used in Hemorrhages.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a simple Syrup of Negotian, or Tobacco.*—Gather the Leaves of Tobacco in their greatest Vigour, hatch them, and pound them well in a Marble Mortar, leaving them afterwards in Digestion for three or four Hours; then straining it with a very strong Expression, to extract the Juice; which must be depurated by making it boil one or two Gallops, and straining it several Times through a Flannel: The depurated Juice must be weighed, and an equal Quantity of Sugar having been added to it, the whole Mixture must be put to boil over a slow Fire, to the Consistence of Syrup, skimming it from Time to Time.

Virtues.—This Syrup is a little vomitive; it is prescribed for the Asthma, to purge the Brain and the Stomach, and to raise the Obstructions of the Spleen.—The *Dose* is from three Drachms to an Ounce. It is also applied on old Ulcers, because it is deterfive without causing any Pain.

For the *Preparation of a composed Syrup of Tobacco.*—Take two Pounds and a half of depurated Juice of Tobacco, one Pound of simple Hydromel, mix them together, and put to infuse in them, for three Days successively, three Ounces of Senna; the Troches of Agarick, and Salt of Tobacco, of each an Ounce, and half an Ounce of the Seeds of Violets bruised; let afterwards the Infusion boil slightly, and having strained it with Expression, dissolve in the Colature clarified by Filtration and Settling, two Pounds and a half of white Sugar, and put the Mixture to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper for the Asthma, to cleanse the Breast of the coarse Humours it may contain, to purge the Brain, to raise the Obstructions; it most commonly purges downwards, and sometimes upwards.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the emetick Syrup Angeli Salæ.*—Take an Ounce of Glass of Antimony very well pounded, half an Ounce of red Sanders, Cinnamon and the Seeds of Angelica, of each two Drachms, and half a Drachm of Saffron: Put these Drugs to infuse for twenty Hours in a Matraass, pouring over them twenty Ounces of Vinegar of Roses, and placing the Matraass in Balneo Mariæ, and shaking the Matter from Time to Time: The next Day filtrate the Liquor, and mix it with a Pound and a half of white Sugar in Powder, in a Stone Pan, or a Glass Vessel; place the Vessel on the Sand, and by a slow Heat, make the Humidity to evaporate to the Consistence of Syrup.

Virtues.—This Syrup excites Vomiting.—The *Dose* is from half an Ounce to two Ounces.

For the *Preparation of an emetick and cathartick Syrup.*—Take half an Ounce of the Branches of Garden-Genista or green Broom; Bay-leaves, and Tobacco, of each a Handful; two Ounces of Lemon-Seeds coarsely bruised; cut the Branches of green Broom in small Pieces, hatch the Leaves, bruise the Seeds, and boil them all together in common Water to the Consumption of half the Humidity, strain the Coction, and put to infuse in it for twelve Hours, the Roots of Asarum and Agarick, of each two Ounces; strain the Liquor with Expression, and to the Colature, clarified by Settling

and filtrating, add one Pound of crude Honey; then boil the Mixture to the Consistence of Syrup, to be kept for Use.

Virtues.—This Syrup purges with Violence, upwards and downwards; and is prescribed for the Apoplexy and Hydropsy. — The *Dose* is from half an Ounce to an Ounce.

For the *Preparation of Syrup of Barberries.* — Take the Juice of Barberries, newly extracted and depurated, and white Sugar, of each two Pounds; boil them together over a slow Fire to the Consistence of Syrup.

Virtues. — This Syrup is astringent and cooling: It is used in Juleps to stop a Looseness, to strengthen the Heart, and resist the Malignity of the Humours. — The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Pomegranates.* — Take the Juice of four Pomegranates, newly extracted and depurated; and white Sugar, of each two Pounds, mix them together in an earthen Dish; put the Dish over a slow Fire, and make the Humidity of the Mixture to evaporate to the Consistence of Syrup.

Virtues. — This Syrup rejoices the Heart, stops Vomiting, the Looseness, the Hemorrhages, and quenches Thirst in cooling. — The *Dose* is from half an Ounce to an Ounce and a half.

It is not necessary to boil the four Syrups as much as others, because the essential Acid they contain, preserve them, though they have not the ordinary Consistence.

For the *Preparation of the Syrup of Quinces.* — Mix in a glazed earthen Dish, equal Parts of the Juice of Quinces, depurated, (by exposing it two or three Days to the Sun, and filtrating it afterwards) and of white Sugar, *v. gr.* two Pounds of each; place the Dish over a slow Fire, and make the Humidity to evaporate to the Consistence of Syrup.

Virtues. — The Syrup of Quinces is astringent; proper to strengthen the Stomach, and to stop the Looseness. — The *Dose* is from half an Ounce to an Ounce and a half.

If the Juice of Quinces was employ'd without being depurated, it would make a Jelly of Quinces instead of Syrup.

For the *Preparation of Syrup of Lemons.* — Take the most succulent Citrons or Lemons, pare them, and squeeze them in a Marble Mortar with a wooden Pestle, and leave them in Digestion, in the Cold, for three or four Hours, that the Viscosity thereof may be separated, after which they are strained with Expression, to extract the Juice which is to be put in Bottles, and exposed for some Days to the Sun, that it may be depurated; then it is filtrated, and having mixed it with double its Weight of double refined Sugar, in a glazed earthen Dish, the Mixture must be put over a slow Fire, to melt the Sugar, after which it must be strained, and the Syrup will be done.

Virtues. — The Syrup of Lemons is cordial and cooling; it is given to resist the Corruption of the Humours, and to kill the Worms. — The *Dose* is from half an Ounce to an Ounce and a half: It is mixed in Potions and Juleps. This Syrup is cooling, because its Acidity fixes the volatile Salts or Sulphurs, which are too much agitated in the Body, and moderate their Motion which caused the Heat.

A Syrup of Lemons can be made without Fire, by cutting the Fruit in Slices, and covering the Slices with Sugar in Powder, and putting them on a Sieve turn'd upside down, and placing the Sieve over an earthen Pan; and carrying the whole to a Cave, or other damp Place, there will run into the Pan a Syrup, which will have the same Virtues as the other.

For the *Preparation of Syrup of Mulberries.* — Bruise Mulberries in a Marble Mortar, leave them for seven or eight Hours in Digestion in the Cold; then strain the Juice, and having mixed with it an equal Quantity of Sugar, put the Mixture to boil over a slow Fire, to the Consistence of Syrup.

Virtues. — This Syrup is good for a sore Mouth, and a sore Throat; it is mixed in Gargarisms, and is also taken by Spoonfuls for a Cold.

The Syrup of Black-berries can be prepar'd in the same Manner; which is good for a sore Throat, and to stop the Dysentery.

For the *Preparation of Syrup of Mulberries compos'd.* — Take the Juice of Mulberries, and white Sugar, of each two Pounds; six Drachms of Verjuice; Myrrh and Saffron, of each two Drachms; put the Juice of Mulberries, the Sugar, and the Verjuice, to boil together, and when the Syrup is half done, throw into it the Myrrh and Saffron, tied in a Piece of Linen Cloth, then you continue the Coction till the Syrup be quite done; when quite cold you pour it into a Jug or other Vessel, leaving in it the Myrrh and Saffron tied as it is.

Virtues. — This Syrup is proper for the Squinancy; for the Ulcers of the Palate and Throat, and is mixed in Gargarisms.

For the *Preparation of the simple Syrup of Tussilage.* — Put a Pound and a half of Flowers of Tussilage newly gather'd, and freed from their Tails, in a glazed earthen Pot, pour over them five Quarts of Spring-Water, boiling hot, cover the Pot, and leave the Matter in Maceration for twelve Hours; boil afterwards, the Infusion slightly, and having strained it with Expression, pour it hot on the same Quantity of Flowers (*i. e.* having divided the Pound and a half into two equal Parts) leave the Matter in Digestion, boil it, and strain it as before; then mix in the Colature four Pounds of the best Sugar; clarify the Mixture, and having strained it thro' a Flannel, put it to boil to the Consistence of Syrup.

Virtues. — This Syrup is proper for a Cough, and the Maladies of the Breast. — It is taken by Spoonfuls, and mixed in Juleps.

For the *Preparation of a compos'd Syrup of Tussilage.* — Take half a Pound of the biggest Roots of Tussilage, wash them and cut them into small Pieces; then boil them for about a Quarter of an Hour in four Quarts of common Water; adding to it afterwards four Handfuls of the Leaves and Flowers of the same Plant, two Handfuls of Maiden Hairs, and an Ounce of Liquorice bruised; continue the Coction to the Diminution of a third Part of the Humidity; then having left the Decoction to grow cold, strain it afterwards with Expression, and in the Colature mix five Pounds of the best Sugar, clarify that Mixture, and boil it to the Consistence of Syrup.

Virtues. — This Syrup is proper for the Pleurisy, for the Asthma, and to facilitate Expectoration. — The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Jujubes.* — Boil first in three Quarts of common Water, for half an Hour, an Ounce of Pearl-Barley; then add to it 60 Jujubes open; Liquorice, and Maiden-Hairs, of each an Ounce; a Handful of Violets newly gather'd; the Seeds of Mal lows, Quinces, white Poppies, Melons, and Lattuces, of each three Drachms; boil the whole Mixture to the Diminution of a third Part, and having strain'd the Decoction, add to it three Pounds of the best Sugar, clarify the Mixture, and put it to boil to the Consistence of Syrup.

Virtues. — This Syrup is proper to thicken the Serosities, and other too subtle and acrimonious Humours, which fall on the Lungs; it helps Expectoration, ripens the Cough; and is prescribed in the Pleurisy, Asthma, and other Fluxions of the Breast. — The *Dose* is from half an Ounce to an Ounce and a half.

Another Syrup of Jujubes may be prepared with a strong Decoction of Jujubes, and the same Quantity of Sugar.

For the *Preparation of the Syrup of Nenuphar.* — Take two Pounds of the whitest and cleanest Flowers of Nenuphar; put half of it in a glazed earthen Pot, pour over them five Quarts of common Water, boiling hot, cover the Pot, and leave the Matter in Digestion for 24 Hours; the next Day boil the Infusion slightly, strain it with Expression, and in the hot Liquor, put the other Part of the Flowers; let the Matter be macerated, boiled and strained as before; and to the Colature add four Pounds of Sugar, clarify the Mixture; and boil it afterwards to the Consistence of Syrup.

Virtues. — This Syrup temperates the Heat of the Entrails, provokes Sleep, cools and humects much; whence it is much used in continual and intermitting Fevers, and moderates a Looseness proceeding from acrimonious and bilious Salts, and stops Hemorrhages. — The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a simple Syrup of Poppies.* — Cut

in small Pieces two Pounds of Heads of white Poppies, newly gather'd, in their Maturity, and one Pound of Heads of black Poppies; put them in a glazed earthen Pot, and pour over them four Quarts of boiling hot Water, cover the Pot, and leave the Matter in Infusion for 24 Hours; boil it afterwards gently to the Diminution of half the Humidity; strain the Decoction with a strong Expression, and with the Colature mix three Pounds of Sugar; clarify the Mixture and boil it to the Consistence of Syrup.

Virtues.—This Syrup is somniferous, proper to soften the Ancimony of the Throat, and of the *Trachea*, to appease Pains, to stop Fluxions, a Cough, Spitting of Blood, and the Dyfentery; it is prescribed in all the Occasions where it is necessary to stop the too great Motion of the Humours.—The *Dose* is from half an Ounce to ten Drams.

The *Diacodium* of the Antients was properly an Extract of the Heads of Poppies, mixed with a little Sapa or Sugar: But what we call, at present, *Diacodium*, is nothing else but the Syrup of Poppies. It is not essential to introduce the black Poppy in this Composition; for if there is none to be had, the white may suffice in a proportioned Quantity.

For the *Preparation of the Syrup of red Poppies*.—Take a Pound of Flowers of red Poppies, newly gathered, put half of it in a glaz'd earthen Pot, and pour over it two Quarts of Spring-Water boiling hot, cover the Pot, and put the Matter in Digestion for seven or eight Hours; then having boiled slightly the Infusion, and strained it with Expression; the other half of the Flowers must be put to infuse in the Colature over hot Cinders, for the same Space of Time as before; and after the Infusion shall have boiled and been strained, you'll mix in it four Pounds of white Sugar, and two Ounces of skimm'd Honey; clarify the Mixture, and boil it to the Consistence of Syrup.

Virtues.—This Syrup is proper to thicken the Serofities, and helps Expectoration; it is used in a Cold, for the Quinsy, Pituita, and spitting of the Blood. It provokes Sleep, and is sudorifick.—The *Dose* is from half an Ounce to an Ounce and half. The Flowers of Poppies dried in the Sun, in Summer, are used instead of Tea; and produces the same Effects as the Syrup.—The *Dose* is a large Cup-full, with some Sugar, between Meals.

For the *Preparation of a narcotick Syrup of Succin or yellow Amber*.—Reduce into Powder two Ounces of yellow Amber, put it in a glaz'd earthen Porringer; place the Porringer over the Fire in a Chafing-Dish; cover it with another Porringer, and the Matter shall liquify like melted Pitch; mix with it then two Ounces of Opium cut in small Pieces; stir the Mixture with a Spatula, to corporify the Drugs as much as possible, unite them together, and make of them a black Mass, which must be left to grow cold, and afterwards pounded fine.—This Powder must be kept for Use.—The *Dose* is from one Grain to six.

Take two Drachms of that Narcotick Powder, and mix it in two Quarts of hot Water; boil gently that Mixture to the Diminution of about half the Humidity; let the Liquor be filtrated through a grey Paper, it will appear yellow; mix it with a Pound and half of Sugar, and boil it over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is Cephalick and Pectoral; it appeases and softens the Acrimony of the Pituita, strengthens, and provokes Sleep.—The *Dose* is from a Spoonful to three or four, half an Ounce to an Ounce and half, in a Liquor appropriated to the Distemper.

For the *Preparation of the Syrup of Ground-Ivy*.—Let about nine or ten Handfuls of Ground-Ivy, gather'd in its greatest Vigour, be exactly pounded in a marble Mortar; moisten the Matter with eight or nine Ounces of warm Water; cover the Mortar, and leave the Matter in Digestion for ten or twelve Hours; then strain it, and having slightly boiled the Juice, strain it two or three Times through a Flannel; weigh that Juice thus depurated, and having mixed with it an equal Quantity of Sugar, place the Mixture over a slow Fire, and let it boil to the Consistence of Syrup.

Virtues.—This Syrup is proper for the Maladies of the Lungs, and of the Breast, proceeding from a coarse Pi-

tuita, which falls upon them. It is good for the Asthma, to raise the Obstructions of the Spleen, of the Liver, of the Mesentery, and of the Matrix, it provokes the Menses, and is also sudorifick.—The *Dose* is from half an Ounce to two Ounces.

Note, That *Ground-Ivy* is commonly in its Vigour in the Month of April and June.

For the *Preparation of the Syrup of Hyssop*.—Put to boil in three Quarts of Water half an Ounce of Pearl-Barley, Hyssop, Roots of Fennel and Liquorice, of each ten Drachms; six Drachms of white Adiantum; an Ounce and a half of Jar-Raisins stoned; Jujubes and Dates, of each thirty; ten Figs; the Seeds of Mallows, Quinces, and Gum Adraganth, of each three Drachms; boil them all together to the Diminution of a third Part of the Humidity; clarify the Decoction by settling; and having mixed with it two Pounds of Sugar, let the Mixture boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper for the Maladies of the Breast, when caused by Phlegm and Obstructions; it is prescribed for the Asthma, to provoke Urine, and expel the Sand from the Reins.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of Syrup of Betony*.—Take a good Quantity of green Leaves of Betony, newly gather'd in their Vigour; cut them and pound them in a Marble Mortar, moistening them with distilled Water of Betony; cover the Mortar, and leave the Matter in Digestion, in the Cold, for eight or nine Hours; strain it afterwards to extract the Juice, which must be depurated by boiling it slightly, and straining it several Times through a Flannel. After which it must be weighed, to mix with it an equal Quantity of Sugar; then the earthen Dish in which it is mixed, must be placed over a slow Fire, to make the Mixture boil to the Consistence of Syrup.

Virtues.—This Syrup is good for the Maladies of the Brain, which it strengthens; it provokes the Urine.—The *Dose* is from half an Ounce to two Ounces.

A Syrup of Betony can also be prepared with a strong Infusion of Flowers of Betony, in the distilled Water of the same Plant.

For the *Preparation of a Syrup of Quinquina*.—Take half a Pound of the best Quinquina, coarsely pounded; put it in a glazed earthen Pot, and pour over it two Quarts of the best white Wine; cover the Pot and put it in Digestion in Balneo Mariæ, or in another warm Place, for three Days, stirring the Matter from Time to Time. Boil afterwards gently the Infusion in the same Pot, to the Diminution of a fourth of the Humidity; strain it with Expression, and to the Colature add three Pounds of white Sugar; clarify the Mixture, and put it to boil over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is febrifuge; it stops all intermittent Fevers.—The *Dose* is from half an Ounce to two Ounces, dissolved in the Water of little Centaury.

It is more proper to make this Syrup in an earthen Vessel, than in a Copper Basin, to avoid the Impression which the Syrup could take from the Copper.

This Syrup is not to be used till after the Patient has been well purged, because it fixes the Humour. It must be given three or four Times a Day, and the Use thereof continued for fifteen Days successively at least.

For the *Preparation of a Syrup of Orange-Flowers*.—Take one Pound of Orange-Flowers, newly gather'd, put them in a Glass Cucurbite, and pour over them two Quarts of distilled Water of Orange-Flowers: Having adapted a Capital to the Cucurbite, lute exactly the Joints; leaving the Matter in Digestion for 24 Hours; the next Day put the Cucurbite in Balneo Mariæ, or to a vaporous Bath, to distil a Quart of the Water: Then leave the Vessels to grow cold, and strain afterwards with Expression, the Matter left at the Bottom; to the Colature add three Pounds of the best Sugar; clarify the Mixture, and put it to boil to the Consistence of an Opiate; and when it is almost cold, mix the distilled Water with it; and the Syrup is done.

Virtues.—This Syrup strengthens the Brain, recreates the Spirits, is sudorifick, resists the Malignity of the Humours, abates the hysterick Vapours.—The *Dose* is from half an Ounce to two Ounces.

In the same Manner may be prepared a Syrup of the Peel of *Seville Oranges*.

For the *Preparation of a Syrup of the Juice of Oranges*. Take a good Quantity of bitter Oranges, cut them in Quarters, take out the Inside, which must be squeezed in a Marble Mortar, with a wooden Pestle; cover the Mortar, and leave the Matter in Digestion, in the Cold, for seven or eight Hours; then strain it through a Linen Cloth, put it in Bottles, which must be exposed to the Sun, to have the Juice depurated; after which it must be filtrated, poured into a glazed earthen Dish, to be mixed with an equal Weight of white Sugar; placing the Dish afterwards over a slow Fire, to have the Humidity evaporated to the Consistence of Syrup.

Virtues.—This Syrup is proper to strengthen the Heart and the Stomach, and to resist the Malignity of the Humours. —The *Dose* is from an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Flowers of Borage*. Take two Pounds of Flowers of Borage, newly gathered; put one Pound of those Flowers in a glazed earthen Pot, and pour over them four Quarts of distilled Water of Borage, very hot; cover the Pot, and leave the Matter in Digestion for 12 Hours; boil it afterwards slightly, and having strained it with Expression, put in the Colature the other Pound of Flowers, proceeding as before, as to the Digestion, Coction, and Colature, in which you'll mix four Pounds of white Sugar; clarify the Mixture, and put it to boil over a slow Fire to the Consistence of Syrup.

Virtues.—This Syrup is proper to humect the Breast, to purify the Blood, and recreate the Spirits: It is prescribed to the Melancholicks. —The *Dose* is from half an Ounce to an Ounce and a half.

One can also prepare a very good Syrup of *Borage*, by boiling together equal Parts of depurated Juice of *Borage*, and of white Sugar.

The Syrup of *Buglose* is so much in Quality like that of *Borage*, that one of them can very well be substituted to the other.

For the *Preparation of Syrup of Camomile*.—Take one Pound of Camomile Flowers, newly gather'd, put one Third of those Flowers to infuse in two Quarts of Spring-Water, boiling hot, for twelve Hours; which expired, boil slightly the Infusion, strain it with Expression, and in the Colature put to infuse the same Quantity of new Flowers, for the same Space of Time as before, boiling, afterwards, and straining the Infusion in the same Manner; repeating the same Process a third Time, with what is left of the Pound of Flowers; but in the last Colature mix three Pounds of the best Sugar, clarify the Mixture, and put it afterwards to boil over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is excellent for the windy Cholick, and to provoke the Menfes. —The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of a Syrup of Radishes*.—Take Garden and wild Radishes, of each three Ounces; four Ounces of white Onions; the Roots of Saxifrage, and of Parsley, of each an Ounce; the Leaves of Parietary, of Nettles, of Nasturtium, of each two Handfuls; the Seeds of Parsley, of Sallery, and the Rind of the Root of Capers, of each two Drachms: All these Drugs being bruised, cut, and mixed together, must be put to infuse for 24 Hours in four Quarts of white Wine; the next Day the Infusion must be strained, and boiled afterwards with six Pounds of white Sugar, and the Salts of Tamarick, and of Juniper, of each six Drachms, to the Consistence of Syrup.

Virtues.—This Syrup is proper for the Scurvey, to attenuate, to break the Stone in the Reins and the Bladder, and to expel it: It provokes the Urine, is prescribed in the Nephretick, in the yellow Jaundice, in the Cachexies, and in all the other Maladies, where it is necessary to open the Conduits of the Urine. —The *Dose* is from half an Ounce to two Ounces.

A Syrup of Radishes could also be prepared with equal Parts of the Juice of Radishes, and of Sugar, which Syrup would be also very good for the Gravel.

For the *Preparation of the Syrup of Mint*.—Take the Juices of Quinces, and of Pomegranate, of each two Pounds, put to infuse in them for 24 Hours, eight

Ounces of Mint pounded, and two Ounces of red Roses; then put the Infusion to boil slightly, strain it afterwards with Expression, and mix in it three Pounds of white Sugar, and having clarified the Mixture, put it to boil over a slow Fire to the Consistence of Syrup; which is to be aromatised with two Drachms of the Troches of *Galla Moschata*, tied in a Piece of Linen Cloth, and twelve Drops of Oil of Mint.

Virtues.—This Syrup is proper to strengthen the Stomach in fastening the Fibres; to stop Vomiting, Nausea's, Hickups, and the Lienteria. —The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Cinnamon*.—Take half a Pound of the best Cinnamon coarsely pounded; put it in a Glass-Cucurbite, and pour over it a Quart of Sack; adapt a Capital and a Recipient to the Cucurbite, and distil at a slow Fire about eight Ounces of the spirituous Liquor; leave the Vessels to grow cold, unlute them, and pour into a glazed earthen Dish, what is left in the Cucurbite; to which must be added a Pint of common Water; and the Matter having boiled slightly, shall be strained with Expression, and two Pounds of Sugar mixed with the Colature; and the Mixture, after it has been clarified, put to boil over a slow Fire to the Consistence of Opiate; with which, when almost cold, you'll mix the distilled spirituous Water, and six Drops of Oil of Cinnamon; for a Syrup to be kept for Use.

Virtues.—This Syrup strengthens the Heart and the Stomach, recreates and repairs the Spirits, helps the Digestion, renders the Breath sweet, provokes the Menfes, facilitates the Delivery, remedies the Obstructions of the Matrice, dissipates the Winds, and excites the Appetite. The *Dose* is from half an Ounce to an Ounce.

In the same Manner may be prepared the Syrup of Cloves, of the Wood of Rose-Trees, of Sassafras, of red Sanders, of Anniseed, of Fennel, of Coriander-Seeds, of Mace, and of Juniper-Berries.

In the Preparation of Syrup of Cinnamon, any white Wine will serve instead of Sack.

For the *Preparation of Syrup of Carduus Benedictus*. The *Carduus Benedictus* should be gather'd in its greatest Vigour, and the Roots having been cut off as useless, the Plant shall be cut and pounded in a Marble-Mortar, where it is left in a cold Digestion, for five or six Hours; and is afterwards carried to the Press to extract the Juice, which must be boiled slightly; and after it has been filtrated through a Flannel, or a grey Paper; it must be mixed with an equal Quantity of Sugar, and an Ounce of Salt of *Carduus Benedictus*, and the Mixture boiled over a slow Fire, to the Consistence of Syrup.

Virtues.—The Syrup of *Carduus Benedictus* resists the Malignity of the Humours, is sudorifick, and kills the Worms; it is prescribed in malignant Fevers, the small Pox, and the Pleuresy. —The *Dose* is from an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of St. John Wort*.—Take the Third of a Pound of Flowers of St. John Wort, newly gather'd, put them in a glazed earthen Pot, and pour over them two Quarts of boiling-hot Water; cover the Pot, and leave the Matter in Digestion for twelve Hours; then boil slightly the Infusion, and having strained it with Expression, repeat the same Operation twice more with new Flowers, till you have employed a whole Pound of them; and with the last Colature, mix three Pounds of Sugar, and an Ounce of Salt of St. John Wort, clarify the Mixture, and boil it to the Consistence of Syrup.

Virtues.—This Syrup strengthens the Heart and the Brain, kills the Worms, resists the Malignity of the Humours, is proper to attenuate the Stones in the Reins and Bladder, and to provoke the Urine. —The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Plantain*.—Take four Ounces of the Roots, and an Ounce of the Seeds of Plantain, bruise them, and put them to boil gently in a Quart of distilled Plantain-Water, to the Diminution of about one third of the Humidity; and having strained the Decoction with Expression, mix in the Colature a Quart of the Juice of Plantain, newly extracted by Expression, and two Pounds and a half of Sugar; clarify the Mixture, and put it to boil over a slow Fire to the Consistence of Syrup.

Virtues.

Virtues.—This Syrup is proper to stop the Looseness, the Hemorrhages and Gonorrhœas.—The *Dose* is from half an Ounce to two Ounces.

This Composition contains the Qualities of all the Parts of the Plantain, and is certainly the best that can be given.

For the *Preparation of the simple Syrup of Scordium.*—Take two Pints and a half of the Juice of Scordium, two Pounds of white Sugar, and six Drachms of the Salt of Scordium; clarify the Mixture, and boil it over a slow Fire, to the Consistence of Syrup.

Virtues.—This Syrup is used against the Plague, the malignant Fevers, and the Worms; it provokes Perspiration and the Menses.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the composed Syrup of Scordium.*—Take a Quart of the simple Syrup of Scordium, mix in it half a Drachm of the volatile oleous aromatick Spirit, Camphire dissolved in two Drachms of Spirit of Wine, and Musc, of each half a Scruple, tied in a Piece of Linnen Cloth, for a Syrup.

Virtues.—This Syrup is used for malignant Fevers, and other Maladies proceeding from the Corruption of the Humours.—The *Dose* is from half an Ounce to an Ounce and a half.

For the *Preparation of the Syrup of Kermes.*—Pound in a Marble Mortar the Grains of Kermes, when they are very ripe and very red; leave them in a cold Digestion for seven or eight Hours, to rarify a little their viscous Substance; then put them in a strong Linnen Cloth, and carry them to the Press, to extract the Juice thereof, leave that Juice to settle for a few Hours, and separate it afterwards from its coarser Fæces, by decanting it into another Vessel: Weigh that Juice, and having mixed with it an equal Quantity of Sugar, place the Mixture over a slow Fire, to boil gently to the Consistence of Syrup.

Virtues.—This Syrup strengthens the Heart and the Stomach, resists the Malignity of the Humours, and hinders Abortion.—The *Dose* is from half an Ounce to an Ounce.

Note, That *Loochs* come next.

L O O C H.

Looch, Elegma and *Linctus*, are three Words which signify the same Thing, viz. *Licking, Sucking*; the first is *Arabick*, the second *Greek*, and the third *Latin*: They were given for Names to pectoral Compositions, which have a middle Consistence, between Syrups and soft Electuaries; the Patients are made to suck them with a Stick of Liquorice, by dipping one End thereof in them, or with a Spoon, that being taken by Degrees they may remain longer in the Passage, and humect better the Breast; they are commonly prepared when wanted, because most of the Remedies which enter their Composition are ready at all Times, and their Mixture is not difficult.

For a *peſtoral Looch*. Pound together the Roots of Enula Campana and Liquorice, of each a Drachm and a half: Take Sugar-candy, and Oxymel of Squill, of each half an Ounce, and three Drachms of the Powder Diatraganth; mix all the Drugs together with a sufficient Quantity of Syrup of red Poppies, for a *Looch*.

Virtues. This *Looch* is used in the Pleurisy, Asthma, Phthisick, and other Maladies of the Breast and Lungs; it incis and attenuates the Phlegms, and excites Expectoration.

A *Looch to stop the spitting of Blood*. Take three Drachms of the Powder Diatraganth, red Roses, Crab's Eyes prepared, and prepared Coral, of each two Drachms, a Drachm and a half of Consolida major in Powder, fifteen Grains of Salt of Saturn, four Grains of Laudanum, the Mucilages of the Seeds of Quinces and of Pysillum, of each half an Ounce; mix the Drugs together in a sufficient Quantity of Syrup of St. John-wort.

The Roses and the Roots of Consolida major must be pounded together, and be mixed with the rest of the Powders: The Laudanum must be dissolved in a Mortar with about half an Ounce of the Syrup; and then all the other Drugs are added to it, to make a *Looch*, with a sufficient Quantity of the same Syrup.

Virtues. This *Looch* is proper, not only to stop the spitting Blood, but likewise all other Hemorrhages. It is taken at the End of a Stick of Liquorice.

For a *Looch of red Cabbages*. Take a Pound of the Juice of red Cabbages depurated, three Drachms of Saffron; Sugar and Honey skummed, of each half a Pound: Mix the Juice, Honey and Sugar together, boil the Mixture gently to the Consistence of *Looch*; and when it is cold, mix exactly with it the Saffron reduced into a fine Powder.

Virtues. This *Looch* is proper for the Asthma, and the other Maladies of the Breast and Lungs.

For a *simple Looch of Squill*. Take equal Parts of the Juice of Squills, and of skummed Honey, and boil them together in a glazed earthen Dish, over a slow Fire to a due Consistence.

Virtues. This *Looch* is proper to rarify or attenuate the Phlegms, and excite Expectoration; it helps Respiration, and is used in the Asthma and Peripneumony.

For a *Looch of Poppies*.—Take three Ounces of the Seeds of white Poppies, a Drachm of Sweet Almonds blanchèd, Gums Arabick and Adraganth, and the Juice of Liquorice, of each ten Drachms; the Seeds of Porcelain, of Lattuces, and of Quinces, of each half an Ounce; a Drachm of Saffron, and a sufficient Quantity of Syrup of white Poppies for a Linctus.

The Mortar where the Gums are pounded must be heated, to dry a Sort of Humidity, which would hinder the Pulverization thereof; the Saffron must be pounded after it has been dried between two Papers at a very slow Heat; all the Seeds with the Sweet Almonds must be pounded in a Marble Mortar, adding to it by degrees the Syrup of white Poppies, to form of them a liquid Paste, which must be strained through a Sierce turned upside-down; and in the Pulp which will have run through, the Powders must be mixed, and as much Syrup as is necessary to form the *Looch*.

Virtues.—This *Looch* is proper to agglutinate the salt Pituita which falls on the Trachœa, to humect the Breast, and to help Expectoration; it is prescribed in the Pleurisy and Fluxions of the Breast; it provokes Sleep, and appeases the Pains. It is taken at the End of a Stick of Liquorice.

For a *Looch of Garlick*.—Make first about two Quarts of a strong Decoction of *French Beans* and of Hyssop dried, strain it through a Linnen Cloth, and put to boil in it half a Pound of Garlick pared of their first Skin, and cut in Pieces, till it be soft; strain the Decoction, and beat the Garlick in a Mortar, and strain it afterwards through a Horse-hair Sierce, in form of a Pulp; mean while boil a Pound of Honey in the Decoction of the Garlick, skimming it, till it be reduced to the Consistence of an Opiate; then mix the Pulp in it, to form a *Linctus* which must be kept for Use.

Virtues.—This *Looch* is proper for the Asthma, to help Expectoration, rarify and loosen the thick Pituita, and resist Venom.—The *Dose* is from one Drachm to three. When the Patient is ready to take it, there must be added to each Ounce thereof half an Ounce of fresh Butter, to soften the Acrimony of the Garlick.

For a *Looch of Jar Raisins*.—Boil in four Quarts of Rain Water, very clean, half an Ounce of the Roots of Peony, cut in Pieces; add to it half an Ounce of Liquorice bruised; Hyssop, Melissa, and Ceterach, of each half a Handful, to the Consumption of a fourth Part of the Humidity; then strain the Decoction with a strong Expression, and put to boil in the Colature a Pound of Jar-Raisins stoned, till they be very soft; then strain this second Decoction through a Linnen Cloth, with a strong Expression, and put a Pound of white Sugar to boil in it to the Consistence required.

Virtues. This *Looch* is proper to rarely and incise the coarse Pituita which falls from the Brain on the Lungs, to facilitate Respiration in the Asthma, and for the Epilepsy. It may be taken either at the End of a Stick of Liquorice, or by Spoonfuls.

For a *Looch of Althea*. Take two Ounces of the Pulp of the Roots of Althœa; the Powders Diatraganth, and Diarcos, of each three Drachms; two Drachms of Flowers of Sulphur; half an Ounce of Sugar Candy; and as much of Syrups of Maiden-Hair, and of Tussilage, as is necessary to make a *Looch*.

Virtues. This *Loach* is proper for an inveterate Cough; it loosens the Phlegm from the Breast, helps Expectoration, and eases the Asthmatics. It is taken at the End of a Stick of Liquorice.

POWDERS.

It is necessary to reduce into *Powder* the dry Ingredients which enter the Compositions of *Pharmacy*; not only that they may be easier and more exactly mixed in them, but that they may likewise communicate better their Virtue when they are in the Body.

Powders are usually made in Brass Mortars; but when they must be very fine, they are usually ground on the Porphyry, to render them impalpable: Though this last Preparation is seldom for any Thing else but Minerals, Stones, and Earths.

When *Gums* are to be reduced into *Powder*, it is necessary to anoint the Bottom of the Mortar, and the End of the Pestle, with some Drops of Oil of Sweet Almonds, or other Oil, otherwise the Gums would stick to the Mortar, and would be pounded but with great Difficulty, except notwithstanding the following:—When the Gums Arabick and Adraganth are to be pounded, the Mortar must be heated before with lighted Coals, that the Heat may dissipate a superfluous Humidity which is in the Gums, and would hinder the Pulverisation.—To pound the Mastich, the Bottom of the Mortar, and the End of the Pestle, must be moistened first with a little Water, otherwise it would stick to the Mortar.—When dry aromatick Matters, as the Cinnamon and Sanders, are to be reduced into Powder, they must be moisten'd with some Water appropriated to their Virtue, to hinder the Dissipation which, otherwise, would happen of their most subtile Particles.—To pound the Coloquintida, it must have been anointed before with Oil of Roses, otherwise much of its Particles would escape.—When the Euphorbium, the Cantharides, and the white Hellebore are to be pounded, they must be humected with some Drops of Vinegar, or other appropriated Liquor; for, without that Precaution the Artist would be much incommoded by the volatile Particles of those Matters, which being agitated by the Pestle, fly and enter the Nose and the Eyes, which excites a violent Sneezing and Tears. When the Saffron, Roses, and several other Flowers which preserve always some Humidity, though they appear dry, are to be reduced into Powder, they must be dried gently between two Papers in the Sun, or before the Fire, otherwise it would be very difficult to pound them. The Opium, Acacia, Hypocistis, Liquorice Juice, Galbanum, Opoponax, Sagapenum, and Asa-fetida, when by themselves, are not easily reduced into Powder; but when mixed with dry Ingredients of another Nature, and in great Quantity, they are easily conquered: The same may be said of the Almonds, cold Seeds, small Nuts, &c. When Flints and other such hard Stones are to be pounded, they must have been made red-hot several Times before, and extinguished in Water to soften them, otherwise it would be very difficult to reduce them into Powder. When the Tale of Venice is to be pounded, it must be exposed for about half a Quarter of an Hour to a great flaming Fire, then pounded in an Iron Mortar almost made red-hot. To pound Horns, Agarick, and Nux vomica, they must be rasped before, and afterwards pounded in a Mortar of Metal. To pound Lead and Tin, they must be put in Fusion in an earthen Dish, then by stirring them continually over the Fire, for the Space of half an Hour or an Hour, they'll reduce themselves into Powder. Several of the Matters to be reduced into Powder are to be beaten hard, as Wood, Roots, Leaves, Seeds, Fruits, Horns, and Bones; but several others are only to be bruised in the Mortar, as the Aloes, Scammony, Earths, and Starch. Salts, and other acrimonious and corrosive Matters, are to be pounded in Mortars of Glass, Marble or of Stone, to avoid the Impression they could receive from the Metal.

For the *Preparation of the Powder Diaturbith cum Rheo*.—Take two Ounces of gummous Turbith; ten Drachms of the best Rhubarb; an Ounce of Hermodacts; Diacrydium, Crystal of Tartar, and Seeds of Violets, of each half an Ounce: The Drugs being pounded and mixed together, must be passed through a Sieve,

for a Powder to be kept for Use.

Virtues.—This Powder purges the Pituita of the Brain, the Bile, and the Melancholy, and provokes the Menfes. The *Dose* is from eighteen Grains to one Drachm.

For the *Preparation of the Saxon Powder*.—Take four Ounces of the Root of Garden-Angelica, wild Angelica, Althæa, Polypody, of each two Ounces; of Nettles, and Valeriana, of each half an Ounce, and an Ounce and half of the Oil of Bark of German Aureola; cut all the Roots and the Bark in small Pieces, put them in a glazed earthen Pot, and pour over them Vinegar, till it surpasses the Matter by two Fingers Breadth; cover the Pot, and lute exactly the Joints, and place it over a slow Fire, to make the Infusion boil gently for a Quarter of an Hour; take off the Pot, and when it is cold open it, and having thrown out the Vinegar left, dry the Roots, pounding them afterwards, with the Fruits of the Herb of Paris, to make a Powder for Use.

Virtues.—This Powder is much esteemed against Poison, the Plague, and other malignant Distempers.—The *Dose*, is from half a Scruple to two, and even to a Drachm.

Note, That it would be sufficient in this Description to correct the Bark of the Root of Laureola, by boiling it in Vinegar, to take off Part of the corrosive Acrimony it contains; the other Roots having no bad Qualities, are deprived by the Coction of the most volatile and essential Substance they have; therefore they want no other Preparation than that of being dried in the usual Manner.

For the *Preparation of a purgative Powder, good for all the cold Distempers of the Brain*.—Take Senna and Tartar, of each an Ounce; Hermodacts, and Turbith, of each half an Ounce; the Leaves of Tobacco, Seeds of Pæony and Spikenard, of each four Scruples; Calamus Aromaticus, Cubebs, Mace, Cloves, of each half a Drachm; three Drachms of Salt of Betony: Pound together the Senna, Hermodacts, Turbith, Tobacco, Seeds, Spikenard, Calamus Aromaticus, Cubebs, Mace, and Cloves, mix all the Ingredients together for a Powder to be kept for Use.

Virtues.—It disengages the Brain, by purging the Pituita upwards and downwards, and strengthens the Memory: It is prescribed in the Apoplexy, Epilepsy, and Lethargy.—The *Dose* is from one Scruple to four in Broth.

The Purgatives of this Composition are the Senna, Hermodacts, Turbith and Tobacco.

Note, That a Scruple of this *purgative* and *cephalick Powder*, contains two Grains of Senna; of the Hermodacts and Turbith, of each a Grain, and the Fourth of a Grain of Tobacco. *Half a Drachm* contains three Grains of Senna; of the Hermodacts and Turbith, of each a Grain and a half; a Grain and half a Fourth of a Grain of Tobacco. *A Drachm* contains six Grains of Senna, of Hermodacts, and Turbith, of each three Grains; three Grains and a Quarter of a Grain of Tobacco. *Four Scruples*, contains eight Grains of Senna, of Hermodacts and Turbith, of each four Grains; two Grains and a Quarter of a Grain of Tobacco.

For the *Preparation of the Worm powder of James le Mort*.—Take half an Ounce of Senna, two Drachms of the Seeds of Zedoaria, the Leaves of Abrotanum, Summits of Wormwood, and Flowers of Tanzy, of each a Drachm; two Scruples of Virriol Martis, and a Scruple of Mercurius dulcis: Pulverise together the Senna, the Seeds of Zedoaria, commonly called Worm-powder, the Wormwood, the Flowers of Tanzy, and the Abrotanum; mix also together the Virriol Martis, and the Mercurius dulcis; and afterwards mix all those Ingredients thus pulverized for a *Worm-powder*.

Virtues.—This Powder kills the Worms, and purges gently.—The *Dose* is from half a Scruple to a Drachm.

The purgative Ingredients which enter this Preparation are the Senna, and the Mercurius dulcis.

For the *Preparation of the Worm-powder of the Physicians of the Faculty of Paris*.—Take the Seeds of common Wormwood, of Porcelain, and Aloes, of each half an

an Ounce; the best Rhubarb, Senna, Coralline, dried Summits of Scordium, of each two Drachms: The Drugs being all pounded, shall be mixed together for a Powder to be kept for Use.

Virtues.—This Powder kills and expels the Worms, provokes the Menses, and resists the Malignity of the Humours. The *Dose* is from a half a Scruple to a Drachm.

The Purgatives of this Preparation, are the Aloes, Senna, and Rhubarb.

The Powders where the Preparations of Mercury enter, ought not to be taken without being formed into a Bolus, lest the Mercury which is heavy, should remain behind in the Teeth and shake them.

For a *Preparation of a laxative Powder of Sarsaparilla.* Take an Ounce and a half of Sarsaparilla; an Ounce of Senna, Hermadaets, Turbith, and Jalap, of each half an Ounce; Diacrydium, white Tartar, Olibanum, Anniseed, of each a Drachm: Pound together the Sarsaparilla, Senna, Anniseed, Tartar, Hermadaets, Jalap, and Turbith; pound also together the Diacrydium, and Olibanum, in a Mortar anointed at the Bottom with some Drops of Oil: Mix afterwards all those Ingredients together, for a Powder to be kept for Use.

Virtues.—This Powder purges, particularly the Waters, provokes Sweat, and is used in verolick Affections, in the Hydropsy, in the Retention of the Menses, and in the Sciatica. —The *Dose* is from a Scruple to four.

The Purgatives contained in this Composition, are the Senna, Hermadaets, Turbith, Jalap, and Diacrydium.

Pulvis Diaphoreticus.—R. *Corticis radicis Esule minores* Unc. 1. semiss. *Ellebori nigri, salis Vitrioli, Liquiritiae rase,* ana Drach. 3. *Gummi Arabici & Tragacanthi* ana Drach. 2. semiss. *Fiat omnium Pulvis, S. A.*

Virtues.—This Powder is employ'd in intermittent Fevers, in the hypochondriacal Melancholy, in the Maladies of the Stomach which proceed from Repletion. It purges upwards and downwards. —The *Dose* is from half a Scruple to half a Drachm.

For the *Preparation of a simple Powder of Hiera Picra.*—Take two Ounces of Aloes Succotrina; Cassia Lignea, Cinnamon, red Roses, Mastich, Spikenard, Carpo Balsam, of each a Drachm: Let the Aloes and Mastich be pounded separately in a Brass Mortar; and having reduced, likewise, the other Drugs in Powder, mix them all together for a Powder to be kept for Use.

Virtues.—This Powder is employed to purge the Stomach, to provoke the Menses, and the Hemorrhoids, to raise the Obstructions of the Liver, and to purify the Blood. —The *Dose* is from half a Scruple to a Drachm.

The purgative Virtue of this Powder consists in the Aloes.

Solutive Powder de tribus.—Take six Drachms of Senna, half an Ounce of Turbith, two Drachms of Rhubarb, Liquorice, Anniseed, and Fennel-Seed, of each a Drachm; and half a Scruple of Spikenard: Let all those Drugs be pounded together, and reduced into a Powder to be kept for Use.

This Powder is esteemed proper to purge the Pituita, and the cold Humours; it evacuates the Waters in rising the Obstructions. —The *Dose* is from a Scruple to four.

This Powder is called *Solutive Powder de tribus*, because of the three purgative Ingredients it contains, and which are the Base thereof, viz. the Senna, Turbith, and Rhubarb. The other Ingredients are put in that Powder, to serve of corrective to those Purgatives; but they do not produce much Effect in it; and they would be far better corrected, if, when the Patient is to take that Medicine, to every Dose of Powder, were added eight or ten Grains of Salt of Tartar, or other alkali Salt.

For the *Preparation of the Cornachin Powder, or de tribus.*—Take equal Parts of the best Scammony, Crystal of Tartar, and diaphoretick Antimony; mix them all exactly together for a Powder to be kept for Use.

Virtues.—This Powder purges the Humours without Gripping. —The *Dose* is from half a Scruple to two Scruples.

The Dose of the Scammony may be augmented when the Powder is to be render'd more purgative; for its purgative Virtues consists wholly in that Drug. —It borrows its Name of *Cornachin*, from its Author *Cornachi-*

mus, a Professor in Physick, at Pisa; it is called *Pulvis de tribus*, because it contains but three Sorts of Drugs; and also, sometimes, the Powder of the Countess of Warwick.

An *excellent antiepileptick Powder.*—Take Rasplings of the Cranium of a Man dead of a violent Death; Livers and Hearts of Vipers, the Nail of an Elk, of each five Drachms; Mistletoe, Roots of Pæony, of Valeriana, or Contrayerva, and white Succin, of each half an Ounce; of a dried After-Birth, of the Bone of the Heart of a Stag, dried Dung of a Peacock, of each three Drachms; Cinnabar of Antimony, and volatile Salt of Hart's Horn, of each a Drachm: Let the human Cranium, the Livers and Hearts of Vipers, the Nail of Elks, the Mistletoe, the Roots, the Succin, the After-birth, the Bone of the Heart of a Stag, and the dried Dung of a Peacock be pounded together; and having pounded, likewise, the Cinnabar of Antimony, mix all those Drugs together, and add to them the volatile Salt of Hart's Horn, for a Powder to be kept in a Vessel well stopped.

Virtues.—This Powder is proper to strengthen the Brain; and for the Epilepsy and Apoplexy. —The *Dose* is from half a Scruple to two Scruples.

Note, That this Description contains nothing needless, all the Ingredients are essential in it; and one may be sure that it will produce good Effects, let him be ever so little versed in the Knowledge of the Remedies: It may be used by Women, as well as Men and Children; since it has no Smell that could excite Vapours: It must be taken every Day for a whole Month.

For the *Preparation of a Powder for a Fall from a high Place.*—Take the Coagulum of a Hare, and Succin, of each half an Ounce; Flowers of St. John-Wort, and wild Tanzy, of each half a Handful; Myrrh, Rhapontick, and Olibanum, two Scruples; and two Drachms of Sperma ceti: Dry the Coagulum of the Hare, and reduce it into Powder; pound likewise the Flowers, Herbs, and Roots; grind the Succin on the Porphyry, and pound the Myrrh, and the Olibanum, in a Mortar, greased with some of the Sperma ceti; put afterwards the rest of the Sperma ceti in a Mortar, and mix it with the other Ingredients for a Powder to be kept for Use.

Virtues.—This Powder stops the Blood, and dissolves that which may chance to be coagulated in the Body; it moderates the Pains, and strengthens the Parts. It was invented in Favour of Workmen, who fall from high Places, and have some Vessels broken in the Body. The *Dose* is from a Scruple to a Drachm.

Note, That by the *Coagulum* of a Hare is understood a thick Matter coagulated like Cheese, and found adhering to the Stomach of a young Hare; the best is that extracted from young Hares, which have took no other Food yet but the Milk of their Dam.

For the *Preparation of an excellent Powder for the Dysentery.*—Take two Ounces of the Root *Ipecacuanha*; Citrin Mirabolans, and Rhubarb, of each three Drachms; and an Ounce of Seed of Plantain: Pound all those Drugs together in a Brass Mortar, for a Powder to be kept for Use.

Virtues.—This Powder excites Vomiting without Violence, it purges by Stools, and stops the Dysentery. —The *Dose* is from a Scruple to four.

For a *Preparation of a Powder for the Phthisick.*—Take half an Ounce of the Seed of white Poppies; Gums Arabick and Adraganth, the Seeds of Althæa, of Cotton, of Porcelain, the four great cold Seeds, of each a Drachm and a half; the Ashes of Craw-fish, and the Lungs of a Fox, prepared, of each four Scruples: The Gums Arabick and Adraganth must be pounded together in a Mortar heated; the Craw-fish must be burnt in a Pot made red hot, till they be reduced to Ashes; the Seeds must also be pounded a-part till they be reduced into a Paste; and all the Drugs must afterwards be mixed together for a Powder, to be kept for Use.

Virtues.—This Powder is not only good for the Phthisick, but for all the Maladies of the Breast; it absorbs and softens the Acrimony of the Serosities which fall from the Brain, thickens them, and helps Expectoration. The *Dose* is from a Scruple to a Drachm.

Note

Note, That this Description is ill contrived for a Powder, because it enters so much Seed in it, that it reduces it almost to a Paste; therefore it ought not to be prepared before it is wanted; otherwise it would grow rank in Keeping.

For the *Preparation of the Gascoyn Powder*, otherwise called, *The Powder of the Countess of Kent*.—Take four Ounces of the black Ends of the Claws of Crabs; Crab's Eyes, oriental Pearls, and red Coral prepared, of each an Ounce; white Succin, the Root of Contrayerva, and of Viperina, of each six Drachms: two Drachms of the Stone of oriental Bezoard; four Scruples of the Bone of a Stag's Heart; and two Scruples of Saffron: Take out the Flesh of the Crab's Claws; then bruise them with the Crab's Eyes, the Bone of the Stag's Heart, and the Bezoard in a Mortar; grind them afterwards on the Porphyry, till they be reduced into an impalpable Powder; let the Roots be likewise pounded together; and the Saffron by itself, after it has been dried between two Papers at a slow Heat: Mix all those Powders together with the Pearls and prepared Coral, and moisten them with an Ounce and a half of Spirit of Honey; mixing them afterwards with Jelly of Vipers, to be formed in Troches, which must be dried from the Sun, and kept for Use.

Virtues.—This Powder is much esteemed to resist the Malignity of Humours, for the Scurvy, the Small Pox, and other epidemical Maladies.—The *Dose* is from half a Scruple, to half a Drachm.

For the *Preparation of a Powder to help the Digestion*. Take the Seeds of Fennel, Anis, and Coriander, of each an Ounce and a half; Cinnamon, Lemon Peel, Orange Peel, Cloves, Rhubarb, of each a Drachm; and eight Ounces of Sugar-candy: The Sugar-candy having been pounded by itself, and the other Drugs all together, they must be mixed for a Powder to be kept for Use.

Virtues.—This Powder helps Digestion, expels the Wind, and excites the Appetite: It is taken immediately after Meals.—The *Dose* is from half a Drachm to two Drachms.

This Powder is of an agreeable Taste, it is only coarsely pounded, that one may have the Pleasure to shew it.

For the *Preparation of a sudorifick Powder*.—Take equal Parts of Antimony, yellow Sulphur, and Crab's Eyes: Let the Antimony and Sulphur be pounded together, and mixed afterwards with the Crab's Eyes prepar'd, for a Powder to be kept for Use.

Virtues.—This Powder is sudorifick, and purifies the Blood by Perspiration, and the Urine.—The *Dose* is from half a Drachm to a Drachm. It is never prescribed but for Persons of a strong Constitution: It is good for the Itch, Leprosy, Scald Head, Asthma, and King's Evil.

For the *Preparation of a cardiack Powder*.—Take the Stone of oriental Bezoard, the Bone of a Stag's Heart, of each a Drachm and a half; white Succin, the Nail of an Elk, Raspings of Ivory, and Tormentille-Root, of each one Drachm; Angelica, Zedoaria, Wood of Aloes, Lemon Peel, of each two Scruples; half a Scruple of Ambergrease, and four Grains of Musk: The Bone of a Stag's Heart, the Ivory, the Nail of an Elk rasped, the Roots, the Wood of Aloes, and the Lemon-Peel, must be pounded together; the Bezoard and Succin, must be ground on the Porphyry, till they be reduced into an impalpable Powder; and the Ambergrease and Musk having been likewise pounded together, all the Ingredients must be mixed for a Powder to be kept for Use.

Virtues.—This Powder strengthens the Heart, resists the Malignity of the Humours, and excites Perspiration. The *Dose* is from ten Grains to two Scruples.

For the *Preparation of a Powder to prevent Abortion*. Take the Grains of Kermes, red Sanders, Mastich, Plantain-Seeds, the Raspings of Hart's Horn, Succin, Bol-Armoniack, Terra Sigillata, Crab's Eyes prepar'd, Coral prepar'd, Tormentille Roots, of each three Drachms; Mace, Cloves, of each half a Drachm; all these Ingredients having been well pounded, according to the Method so often repeated before, must be mixed together, for a Powder to be kept for Use.

Virtues.—This Powder is proper to prevent Abortion,

to stop a Looseness, and strengthens the Stomach.—The *Dose* is from a Scruple to a Drachm.

For the *Preparation of a Powder to facilitate or hasten a Delivery*.—Take Cinnamon, Dictamnium of *Creta*, Saffron, Borax, Troches of Myrrh, of each a Drachm; and half a Drachm of Savern: Let the Cinnamon, Dictamnium, and Savern, be pounded together; and the Troches and Borax together; then mix all the Ingredients for a Powder to be kept for Use.

Virtues.—It is proper to hasten the Delivery, when the Woman is in Labour; and to expel the After-Birth. The *Dose* is from a Scruple to two: It is also used to provoke the Menfes; dissolved in white Wine, or Water of Mugwort.

For the *Preparation of a Powder for the After-Pains*.—Take the Roots of Consolida Major dried, Acron and Succin, of each a Drachm and a half; dried Orange-Peel, Mace, Saffron, Coriander-Seed, of each two Scruples: Let all the Drugs be pounded together into a fine Powder to be kept for Use.

Virtues.—This Powder is proper to appease the After-Pains, and for the windy Cholick.—The *Dose* is from a Scruple to two.

For the *Preparation of a Powder to appease the Cough of Children*.—Take the Powder of Diatrachanth cold, and of simple Diareos, of each half an Ounce; two Drachms of the Roots of Pæony; a Drachm of Juice of Liquorice; Milk of Sulphur, and Saffron, of each two Scruples; human Cranium, and the Seed of white Poppies, of each a Scruple; and three Ounces of Sugar-candy: Let the Roots of Pæony, the Saffron, Seed, and human Cranium be pounded together, and the Juice of Liquorice, and Sugar-candy together; then mix the Ingredients, thus pounded, with the Milk of Sulphur, and the Powders of Diatrachanth, and Diareos, for a Powder to be kept for Use.

Virtues.—This Powder is good to thicken the too subtle Humidities which fall from the Brain on the Trachea; to help Expectoration, soften the Acrimony of the Breast, and help Respiration. It is as proper for grown Persons as for Children.—The *Dose* is from half a Scruple to a Drachm.

For the *Preparation of a Powder for the Ulcers of the Throat*.—Take four Ounces of quick Sulphur; Myrrh, and Sugar-Allum, of each two Ounces; Mastich and Oliban, of each an Ounce; Pyrethre, six Drachms. The Pyrethre must be pounded by itself, the Sulphur and Allum by themselves, and the Myrrh and Olibanum in a Mortar anointed with some Drops of Oil, and the Mastich in a Mortar humected at the Bottom with some Drops of Water: All the Ingredients thus pounded, must be mixed together for a Powder to be kept for Use.

Virtues.—This Powder is deterfive, and consolidates the Ulcers of the Throat.—An Ounce of it is mixed in a Pint of Brandy, to touch often the Ulcers with it.

For the *Preparation of a Powder of the Emperor Ferdinand for the Plague*.—Take the Raspings of Hart's horn, and the Seed of Lemons, of each six Drachms; three Drachms of the outward Peel of Seville Oranges; the Roots of white Dictamnium, and Cinnamon, of each two Drachms; Cloves, red Roses, Wood of Aloes, Mace, dried Marjoram, Juniper-berries, the Bone of a Stag's Heart, Tormentille-Root, yellow Sanders, of each a Drachm and half; the Seed of Coriander, and of St. Johnwort, of each half a Drachm: Pound together the Seed, Roots, Cinnamon, Cloves, Roses, the Hartshorn, Wood of Aloes, Marjoram, Juniper-Berries and the Sanders, for a Powder to be kept for Use.

Virtues.—This Powder is not only proper for the Plague, but likewise for all other Maladies where there is Malignity; it is sudorifick, and expels the Humours by Perspiration.—The *Dose* is from half a Scruple to two Scruples.

For the *Powder of Diarbodon, of the Abbot*.—Take two Ounces of dried red Roses; an Ounce of yellow Sanders, Liquorice, Aniseed, of each two Drachms; Cinnamon, Spikenard, the Raspings of Ivory, the Bone of a Stag's Heart, Saffron Mastich, small Cardamum, and Rhapontick, of each a Drachm; pound all these Drugs, according to our Method, and mix them afterwards together, for a Powder to be kept for Use.

Virtues.—This Powder is used to strengthen the Stomach

mach and Liver; it helps Digestion, and stops Vomiting. —The *Dose* is from half a Scruple to two Scruples.

Pulvis Diatragacanthi Frigidi. —Take two Ounces of the best white Gum Adraganth, ten Drachms of Gum Arabick; Powder of Liquorice, and Starch, of each half an Ounce: Pound these Ingredients together according to our Method, for a Powder to be kept for Use.

Virtues. —This Powder is proper to soften the acrimonious Serosities which fall on the Breast; to appease a Cough, and to help Expectoration. —The *Dose* is from half a Scruple to a Drachm.

Pulvis Diatragacanthi Calidi. —Take four Ounces of Gum Adraganth; Cinnamon and Hyssop, of each six Drachms; dried Liquorice, and Magistery of Sulphur, of each half an Ounce; Ginger two Drachms, and Flowers of Benzoin, half a Drachm; for a Powder to be prepar'd according to our Method.

Virtues. —This Powder is good for the Asthma, to facilitate Expectoration, strengthen the Stomach, and help Digestion. —The *Dose* is from a Scruple to a Drachm.

For the *Preparation of a Powder for the Piles, or Hemorrhoides.* —Take an Ounce of the best Wheat-Flower, half an Ounce of Crocus martis; oriental Bole prepared, the Root of Verbascum, of each two Drachms; white Hermodacts infused for a whole Night in Spirit of Wine, and dried again afterwards, dried Flowers of red Poppies, white Sugar-candy, Sanguis Draconis, Olibanum, of each a Drachm and a half: Let all these Drugs, after they have been pounded according to our Method, be mixed together for a Powder to be kept for Use.

Virtues. —This Powder stops the immoderate Flux of the Hemorrhoides, and resolves those which are tumified, when applied upon them: It is mixed with the White of an Egg, and the Paste it forms spread on Flax.

For the *Preparation of the Powder of Verbascum for the same Distemper.* —Fill a Crucible with green Leaves of Verbascum, cover it with another Crucible, lute the Joints, and place the Vessel in the Middle of lighted Coals, to reduce the Matter to a Sort of Coal, which may be easily reduced into Powder; take off the Crucible, and having pounded the Matter, mix with an Ounce thereof two Drachms of the best Rhubarb.

Virtues. —This Powder is proper to resolve the Hemorrhoides, when applied on them, dissolved in a little Saliva, or Spittle.

For the *Preparation of a Powder to embalm dead Corps.* Take twenty-six Pounds of Powder of Tan; Aloes, Myrrh, Judaical Bitumen, of each six Pounds; Roots of Cypress, Iris of Florence, round Aristoloch, Valerian, Gentian, Angelica, Imperatoria, and Ginger, of each four Pounds; Labdam, black Pepper, small Cardamum, dried Leaves of Scordium, Wormwood, Thyme, white Marrubium, and Hyssop, of each three Pounds: The Tan must be pounded by itself, and passed thro' a coarse Sieve: The Roots, Leaves, Pepper, and Cardamum, by themselves; the Labdanum, Myrrh, and Bitumen, by themselves; and after all those Ingredients have been passed thro' a coarse Sieve, they must be all mixed together, and a Pound thereof passed again thro' a fine Sieve, to embalm the Heart.

This Powder is designed to embalm dead Bodies, after the Brain and Entrails have been taken out, and the Blood and other Humidities found in the Parts, absorbed by Sponges, and all the inward Parts stewed with Spirit of Wine, and Oil of Aspick. Care must be taken not to leave too much Humidity in the Bodies, which are to be embalmed, for it would liquify too much the Powders, and the Corruption would seize the Parts: The Spirit of Wine and Oil of Aspick, are used here to penetrate the Flesh, and unite it with the Powders, that they may form all together but one single Body, and to resist Corruption. It is very proper that the Powder the Heart is embalmed with should be finer than the rest, that it may penetrate easier its Substance; for that Viscera being more easy corrupted than the other Parts of the Body, it requires more Precaution. The Body of the Powder is made to fill up the Cavities of the Corps to be embalm'd; after which the Skin is sewed together, and the Body rubbed all over with Balsam of Peru; to hinder the Air from penetrating it, and to make the following Powder agglutinate.

Powder to wrap in a dead Body. —Take Benzoin,

Storax, Olibanum, Myrrh, Aloes, Labdanum, Judaick Bitumen, Varnish, Tacamahaca, Iris of Florence, and the Wood of Rhodium, of each two Pounds; dried Orange-Peel, dried Summit of Marjoram, of Thyme, of Rosmarin, Flowers of Lavender, Cassia Lignea, Cloves, of each half a Pound: Pound the Gums and Bitumen together; and the rest of the Drugs together; mix the Ingredients thus pounded, and cover over the Body with it; rubbing it at the same Time with Balsam of Peru, so that a Crust may be form'd upon it, of the Thickness of a Finger's Breadth; wrap the Body thus embalmed in a Cere Cloth, and put it in a leaden Coffin, the Joints whereof must be exactly closed to hinder the Air from penetrating into it. When the Embalming is well done, the Drugs unite themselves so well with the Parts of the Corps, that they form together but one Body, which may be called *Mummy*.

For the *Preparation of a Powder to cleanse the Hands.* Take the Paste of bitter and sweet Almonds, after the Oil has been extracted from it, and Flower of Rice, of each six Ounces; Iris of Florence, and prepared Chalk, of each an Ounce; Benzoin, Sperma ceti, Salt of Tartar, of each two Drachms; and half an Ounce of the Wood of Rhodium; pounded and mixed together, for a Powder to be kept in a Pot, because it is a little of the Consistence of a Paste.

Virtues. —This Powder cleanses the Skin, renders it soft, white and smooth: It is used to cleanse the Hands; it may be humected in the Hand with some Water of Orange-Flowers, instead of common Water; and rub the Hands with it, without humecting it any more, till the Paste dries and falls off of itself; then the Hands are wiped with a Linen Cloth, wetted with some Water of Orange-Flowers.

TROCHES.

Trochiscus is a Greek Word which signifies *Rotule*. It is also called *Placentula*, or *Orbis*, or *Orbicularis*, or *Parvus Panis*, or *Pastillus*, this last Name being appropriated to a Sort of Troches, which are thrown into the Fire, to give an agreeable Smell to a Room, and correct the Malignity of the Air. —The *Arabs* have called *Fief*, the *Troches* used for the Maladies of the Eyes. —*Troches*, in general, are dried Compositions, composed of several Medicaments reduced into Powder, and incorporated with Wine, or some distilled Water, or with Juices, or with Mucilages, or with Pulps, or with Syrups, in a pretty solid Consistence. The Mass is well pounded in a Mortar, that all the Ingredients may be well incorporated together, and is divided into little Bits, to which one may give what Figure one pleases, sometimes long, sometimes square, sometimes triangular, sometimes round and flat, and sometimes in small Grains; and they are dried afterwards, that they may be kept without growing soft.

For the *Preparation of the Troches of Albandal.* —Take the whitest and lightest Apples of *Coloquintida*, open them, and having freed them of their Seeds, cut them into very small Pieces, and moisten them with Oil of sweet Almonds, rubbing them between the Hands, to make the Oil penetrate, and hinder them from exhaling out of the Mortar, when pounded: Let them be well pounded in a Mortar, so as to be reduced into a very fine Powder; form the Powder into a Mass, with a sufficient Quantity of Mucilage, or in *Troches*, or in small Bits, which must be put to dry from the Sun; when dry, they must be reduced again into a subtle Powder; and afterwards formed into new *Troches*, with a sufficient Quantity of Mucilage of Gum Adraganth, which *Troches* shall be dried as before, to be kept.

Note. That a Pound of sixteen Ounces of fine *Coloquintida*, produces, most commonly, five Ounces of Pulp, freed from the Seed. That Pulp being pounded, weighs four Ounces and half a Drachm; and the *Troches* dried, weigh exactly four Ounces and a half.

Virtues. —These *Troches* are purgative, and purge particularly the coarse Pituita, and all other coarse Humours, they are prescribed for the Apoplexy, Lithargy, Hydropsy, and to provoke the Menstrues. —The *Dose* is from two Grains to half a Scruple in Pills.

Albandal is an Arabic Word which signifies *Coloquintida*.

For

For the *Preparation of the Troches of Agarick*.—Take two Drachms of white Ginger bruised; put it to infuse in the Cold for 24 Hours in four Ounces of white Wine; strain it afterwards, then rasp and reduce into Powder half a Pound of the whitest and lightest Agarick you can find, reducing it afterwards into a Paste, in a Mortar, with a sufficient Quantity of the Infusion of Ginger; forming *Troches* of that Paste, and put them to dry from the Sun.

Virtues.—The *Troches of Agarick* purge particularly the Pituita of the Brain.—It is prescribed for the Apoplexy, Palsy, and Lethargy.—The *Dose* is from a Scruple to a Drachm.

Note, That I am of Opinion, that the *Troches of Agarick* is a needless Preparation, since the *Agarick*, in its natural State, produces as good an Effect: It suffices to chuse well that Drug before it is employ'd; and if one wants to correct it, nothing better for that Purpose than Sal-Armoniack; for it not only attenuates its purgative Substance, hindering it from Gripping; but by its active and volatile Salt, it quickens it to rise with more Facility to the Brain, and to dissolve the coarse Pituita, which may chance to be there. A Scruple of Sal-Armoniack may be added to each *Dose* of Agarick.

For the *Preparation of Troches of Rhubarb*.—Take ten Drachms of the best Rhubarb; half an Ounce of bitter Almonds; three Drachms of red Roses; Spikenard, Aniseed, Wormwood, Asarum, of each a Drachm: Pound together the Rhubarb, Roses, Seeds, Wormwood, and Asarum; pound in a Marble Mortar the bitter Almonds, blanched, till they be reduced into a Paste; mix the Powders with it, and with a sufficient Quantity of Juice of Agrimony thicken'd over the Fire to the Consistence of Honey, make a Mass solid enough to be formed into little *Troches*, which must be put to dry from the Sun.

Virtues.—These *Troches* are used for the Obstructions of the Liver, Mysentery, and Spleen, and for the Looseness. They purge gently in Binding.—The *Dose* is from a Scruple to four.

For the *Preparation of Troches of Alkekengi*.—Take two Ounces of dried wild Cherries or Berries of *Alkekengi*; Bol Armoniack, Olibanum, Dragon's Blood, Gum Arabick, Juice of Liquorice, Mastich, Succin, Amydon, or Starch, of each an Ounce; six Drachms of Gum Adraganth; Seeds of Hen-bane and Plantin, of each three Drachms; two Drachms of Opium; a Scruple of Salt of Saturn: Make of them all *Troches* in a sufficient Quantity of Mucilage of Gum Adraganth, extracted in the Juice of Alkekengi.

Virtues.—These *Troches* are thought proper for the Ulcers of the Reins, and of the Bladder, for the Disury, and for those that piss Blood; they provoke Sleep.—The *Dose* is from half a Scruple to two Scruples.

For the *Preparation of Troches of Ramich*.—Take the Nuts of Cypress, the Berries of Myrtle-Tree, Gum Arabick, of each an Ounce and a half; red Roses, yellow Sanders, of each ten Drachms; Sumach, Raspings of Ivory, of each an Ounce; Wood of Aloes, Cloves, Mace, Nutmegs, of each half an Ounce; and four Scruples of Camphire: Let all these Drugs be well pounded, according to our Method, and afterwards mixed in a sufficient Quantity of the Juice of Sorrel, to make a Mass, of which shall be formed *Troches*.

Virtues.—These *Troches* strengthen the Stomach, the Heart, and Liver, appease the Cholera morbus, and stop the Hemorrhages.—The *Dose* is from a Scruple to a Drachm.

Ramich is an *Arabick* Word, which is thought to come by Corruption from *Rumex*, which signifies Sorell or Quince.

For the *Preparation of Troches against the Plague*.—Take three Drachms of Roots of Angelica; Tormentille, Iris of Florence, Zedoaria, and dried Lemon-Peel, of each two Drachms; Ginger, Coriander, red Roses, of each one Drachm; Mace, Cinnamon, Cloves, of each half a Drachm; and a sufficient Quantity of the Extract of Juniper-Berries, to form a Mass of all the Ingredients when pounded, to be formed into *Troches*.

Virtues.—These *Troches* are not only proper for the Plague, but for all the Maladies attended with Malignity; and serve as Preservative against the bad Air.—

The *Dose* is from a Scruple to a Drachm.

Trochisci Gallie Moschatæ.—R. *Ligni Aloes optimi*, Drach. 5. *Ambræ Griseæ*, Drach. 3. *Moschi orientalis*, Drach. 1. Pound the Wood of Aloes by itself, and reduce it into a subtle Powder; the Musk and Ambergrease by itself: Mix the Powders, and reduce them into a solid Paste, with a sufficient Quantity of the Mucilage of Gum Adraganth, extracted in Rose-Water; whereof *Troches* are to be form'd, which must be dried from the Sun.

Virtues.—These *Troches* strengthen the Stomach, repair the exhausted Strength, and stop Vomiting.—The *Dose* is from eight Grains to a Scruple. They can be used, likewise, with some Water of Orange-Flowers, to perfume a Room or Cloaths.

These aromatical Preparations are not to be prescribed to Women, because of the Perfumes which could provoke the Hystericks.

For the *Preparation of Troches of Camphire*.—Take a Drachm of Camphire, Myrrh, Assa Fœtida, Castoreum, of each half an Ounce; three Drachms of Spikenard; a Drachm of Saffron, half a Scruple of Opium; and eight Drops of the Oil of Succin; when all the Drugs which are to be reduced into Powder have been pounded, let all the Ingredients be mixed in a sufficient Quantity of the Mucilage of Gum Adraganth, extracted in Water of Matricaria, for a Mass, of which are formed *Troches*.

Virtues.—These *Troches* are sometimes prescribed in violent Fevers, to temperate the Heat of the Bile and of the Blood, for the Pleurisy, and hectick Fevers: But their more frequent Use is for the Vapours and the Hystericks.—The *Dose* is from a Scruple to two: They are also mixed in Clysters from half a Drachm to two Drachms.

For the *Preparation of hysteric Troches*.—Take Assa Fœtida, Galbanum, of each two Drachms and a half; a Drachm and a half of Castoreum; Asarum, Savern, Aristoloch, Matricaria, of each a Drachm; half a Drachm of Dictamnium: Whereof *Troches* are made (after the Drugs have been pounded according to our Method) in the Juice or Decoction of Rue.

Virtues.—These *Troches* are proper to abate the hysterick Vapours, to provoke the Menses, for the Green-Sicknesses, and to expel the After-Birth.—The *Dose* is from a Scruple to two.

For the *Preparation of Troches of Myrrh*.—Take the best Myrrh, Lupins pared, of each five Drachms; dried Leaves of Rue, Dictamnium of Crete, Cummin-Seed, Assa Fœtida, Sagapenum, Opoponax, of each two Drachms: After all these Drugs have been pounded together, according to our Method; reduce them into a hard Mass with the Juice of Mugwort, or of Rue, boiled to the Thickness of a Mucilage; whereof you'll form *Troches*.

Virtues.—These *Troches* provoke the Menses, help the Delivery, expel the After-Birth, and abate the Vapours. The *Dose* is from a Scruple to a Drachm.

For the *Preparation of Troches of Barberries*.—Take two Ounces of Berries of Oxyacantha; an Ounce of red Roses; the Gums Adraganth, and Arabick, Spodium, Starch, and the Seeds of Pumpkins, of each two Drachms; and half a Drachm of Salt of Saturn; pounded, according to our Method, and mixed with the Juice of Barberries, boiled to the Consistence of Mucilage, to reduce them into a Mass, of which are formed *Troches*.

Virtues.—These *Troches* appease the violent Heat of a Fever, stop the Looseness, Hemorrhages, and the Gonorrhœa.—The *Dose* is from a Scruple to a Drachm.

Narcotick Troches.—Take six Drachms of Ceruse; Starch, the Gums Arabick and Adraganth, of each half an Ounce; two Drachms of Laudanum; and half a Drachm of Saffron, pounded and mixed together in a Mucilage of the Seed of *Psyllium*, extracted in Rose-Water, to form a Mass for *Troches*.

Virtues.—These *Troches* are applied outwardly, viz. on the Forehead for the Head-ach; between the Teeth for the Tooth-ach; and on the other Parts where there is Pain and Inflammation.—They are reduced into Powder, and moistened with a Liquor appropriated to the Malady.

For the *Preparation of the Troches of Karabe*.—Take an Ounce of Succin, or Karabe, Harshorn burnt,

burnt, Gums Arabick and Adraganth, Acacia, Hypocistis, Mastich, prepared Coral, Gum lacca, and the Seed of Poppies, of each two Drachms, two Scruples; Olibanum, Saffron, Opium, of each two Drachms: Let the Succin and Hartshorn be ground together on the Porphyry, till they be reduced into an impalpable Powder; pound together in a Mortar made warm, the Gums Arabick and Adraganth; the Saffron and Seed together, and the Mastich and Gum lacca together: The Opium, Acacia, and Hypocistis, shall be well bruised, and put in an earthen Porringer, pouring over them about two Ounces of Mucilage of the Seed of Psyllium extracted in Plantain-Water; the Porringer must be placed over a slow Fire, and when the Matter is liquified, the Powders shall be mixed with it, and the Mixture put afterwards in a Mortar, to be pounded a long Time, to form of it a solid Mass, proper for *Troches*.

Virtues.—These *Troches* are good to stop Hemorrhages, as spitting of Blood, bleeding at the Nose, the Dysentery, the immoderate Flux of the Menfes and of the Hemorrhoides: They are also prescribed for the Diarrhoea, Lienteria, and the Gonorrhoea; they provoke Sleep.—The *Dose* is from half a Scruple to two Scruples.

For the *Preparation of the Troches of Gordon reformed.*—Take Bol armoniack, Sanguis draconis, Spodium, red Roses, Myrrh, of each half an Ounce; Gums Arabick and Adraganth, Pearl-barley, Myrtle-berries, and Liquorice, of each two Drachms; the Seeds of white Poppies, of Cotton, of Porcelain, and of Quinces, of each a Drachm: Let all the Drugs be pounded, according to our Method, and mixed afterwards with a sufficient Quantity of Mucilage of Seed of Psyllium prepared in Plantain-Water for *Troches*.

Virtues.—These *Troches* are thought proper for the Ulcers of the Reins and of the Bladder, for those who piss Blood, to soften the Acrimony of a Clap, and for the Diabetes.—The *Dose* is from a Scruple to a Drachm.

Troches for a Gonorrhoea.—Take two Drachms of Bol armoniack, prepared Succin, and the Rasplings of Ivory, of each a Drachm and a half; four Scruples of Plantain-Seed; Agnus castus, Lattuces, Flowers of Pomegranate, red Roses, of each a Drachm; and two Scruples of Sassafras, pounded according to our Method, and mixed together in a Mucilage of the Seed of Quinces, prepared in Water of Nenuphar, to form a Mass for *Troches*.

Virtues.—These *Troches* are proper to dry the small Ulcers of the Urethra, to strengthen the spermatick Vessels, and to stop the Gonorrhoea.—The *Dose* is from a Scruple to a Drachm.

Troches for the Asthma.—Take nine Ounces of white Sugar-candy; an Ounce and a half of Starch, Iris of Florence, and Magisterium of Sulphur, of each half an Ounce; three Drachms of Liquorice, and two Scruples of Flowers of Benjoin, pounded according to our Method, and mixed in a Mucilage of Gum Adraganth extracted in Rose-Water, to form a hard Mass for *Troches*.

Virtues.—These *Troches* are excellent for the Asthma, for an inveterate Cough, to help Respiration, and Expectoration.—The *Dose* is from half a Drachm to a Drachm.

Note, That the Iris, Magisterium of Sulphur, and the Flowers of Benzoin which enter this Composition, serve to rarify and attenuate by their subtile Parts, the Pituita or other coarse Matter, which embarrassing the Fibres of the Lungs and of the Diaphragm, hinders it from extending itself sufficiently for a free Respiration; the same Ingredients help to loosen the Phlegms of the Brain and of the Breast, and disposes them for Expectoration.

For *black Bechick Troches*—Take one Pound of Sugar-candy, four Ounces of Liquorice-Juice, Pearl-barley, and Starch, of each an Ounce; Iris of Florence, Gums Arabick and Adraganth, of each half an Ounce; pounded according to our Method, and mixed in a Mucilage of the Roots of Althaea, to form of it Rotules or Pastilles.

Virtues.—They are proper to attenuate and dissolve the Pituita, to help Respiration and Expectoration, to soften the Acrimony of the Breast, and Trachæa, and

for the Cold.—They are left to melt gently in the Mouth.

For *red Bechick Troches*.—Take five Ounces of red Sugar-candy, an Ounce of Bol armoniack, half an Ounce of Starch, Iris of Florence, and Gum arabick, of each a Drachm, pounded according to our Method, and mixed in a sufficient Quantity of Poppies rhæas boiled to the Consistence of Syrup, for *Troches*.

Virtues.—They are proper to stop Catarrhs caused by subtile or serous Humours, and for spitting of Blood.—The *Dose* is from a Drachm to a Drachm and a half.

Anodine Troches.—Take half an Ounce of Laudanum, Castoreum, Myrrh, and Saffron, of each two Drachms; and a Scruple of Camphire, pounded according to our Method, and mixed in a Mucilage of Gum Adraganth, extracted in the Juice of Henbane, for *Troches*.

Virtues.—These *Troches* are proper to appease Pains in whatever Part of the Body they be, to abate the Vapours, to provoke Sleep and Sweat.—The *Dose* is from four Grains to half a Scruple.

Troches to stop the vomiting of Blood.—Take red Roses, the Seeds of Henbane, Flowers of Pomegranate, oriental Bol, Acacia, Gum arabick, Opium, an equal Quantity of each, pounded or prepared according to our Method, and mixed in a Mucilage of Gum Adraganth extracted in Water of Porcelain, to form a Mass for *Troches*.

Virtues.—These *Troches* are proper to stop all Sorts of Hemorrhages, and to appease excessive Pains.—The *Dose* is from eight Grains to a Scruple.

Troches to stop the immoderate Flux of the Piles.—Take ten Drachms of Bdellium, five Drachms of Myrabolans, three Drachms of the Seeds of Leek, prepared Coral, prepared Succin, prepared Bol armoniack, calcined Shells, of each two Drachms; pounded according to our Method, and reduced into a hard Mass, with a Mucilage of Gum Adraganth, extracted in Rose-Water, for *Troches*.

Virtues.—They are astringent, and may be used to stop a Looseness, and all Sorts of Hemorrhages.—The *Dose* is from half a Drachm to two Drachms.

Troches for a Diarrhoea.—Take the Seeds of Sorrel, Barberies, Myrtles, Chestnuts, Amydon or Starch, and Spodium, of each five Drachms; Succin and Coral, of each three Drachms; pounded according to our Method, and mixed with a Mucilage of Gum Adraganth, prepared in Rose-Water, to form a Mass for *Troches*.

Virtues.—They are proper to stop a Looseness, and Hemorrhages.—The *Dose* is from half a Drachm to two Drachms.

Troches for the Diabetes.—Take the Berries of Myrtle-tree and the Seed of Sorrel, of each two Ounces; Gum Arabick and Starch, of each an Ounce, pounded; and mixed with a Mucilage of Seed of Psyllium, for *Troches*.

Virtues.—They stop the immoderate Flux of the Urine, by strengthening the Conduits of the Bladder, and are also good for spitting of Blood.—The *Dose* is from a Scruple to a Drachm.

Troches for the Pleurisy.—Take four Ounces of the Blood of a He-goat prepared, an Ounce of Olibanum, Liquorice-Juice, the Livers and Hearts of Vipers, and the diaphoretick Mineral, of each half an Ounce; pounded and mixed together in a sufficient Quantity of Syrup of wild Poppies, to form a Mass for *Troches*.

Virtues.—These *Troches* are proper for the Pleurisy, to help Expectoration, to provoke Sweat and the Urine.—The *Dose* is from a Scruple to a Drachm and a half, in the Water of Carduus benedictus, or of Scorfonaria.

These *Troches* produce no good Effect, when they are given at the Beginning of the Pleurisy, because then the Humours are too crude; for at that Time the Vessels must be emptied, by often bleeding, and administering to the Patient pectoral Syrups, Tizanes, and Juleps, to prepare and soften the Humours; and when it is perceived that the Dejections shew some Coction, which happens about the seventh Day at the Time of the Crisis, then the *Troches* must be given, and will produce a good Effect; for they expel the rarified Humours, by Perspiration, or the Urine, and help Expectoration.

Troches of Kermes.—Take two Ounces of the Grains of Kermes, Rasplings of Hartshorn, Lemon-peel, red Sanders, prepared Coral, Succin, diaphoretick Mineral, and the Trunks of Vipers dried, of each two Drachms; pounded

pounded according to our Method, and mixed together afterwards in a sufficient Quantity of Syrup of Kermes, to form a Mass for *Troches*.

Virtues.—These *Troches* are proper to strengthen the Stomach, purify the Blood, and prevent Abortion.—The *Dose* is from a Scruple to a Drachm and a half.

PILLS.

PILULA, is a Diminutive of *Pila*, *quasi parva pila*, because *Pills* are formed in little Balls. The Greeks called them *Catapotia*, from the Verb *καταπινω*, *devoro*, because they are swallowed without chewing.

PILLS, have been invented for two principal Reasons. 1. That in that Form several Remedies may be taken easily, which would be very insupportable to the Taste, if taken in another Manner, as the Aloes, Coloquintida, Agarick, Turpentine, &c. or would stick to the Teeth, and perhaps shake them, as the Mercurius dulcis, and all other mercurial Preparations; and there are even so many Patients so very nice, that they would not take any Remedy ever so little disagreeable, if they were not reduced into Pills.—2. That the Remedy being taken dry, may remain longer in the Viscera, and have more Time to communicate its Virtues to the distant Parts, as to the Head and Joints. Most *Pills* are *purgative*; but there are also some *alterative*, *astringent*, *somniferous*, *diaphoretick*, *aperitive*, *hysterick*, *cephalick*, *beckick*, *arthritick*. *Pills* are otherwise preserved than *Troches*; for instead that the *Troches* are made as soon as the Mass is made, that they may be dried, the Mass of the *Pills* is kept, that the Drugs it is composed of may ferment together; and therefore are only formed as they are wanted. But it must be observed, that when the Mass of *Pills* has been made with Juices or other Liquors, without Sugar or Honey, it grows so hard soon afterwards, that it must be reduced into Powder, and mixed anew with a Liquor to form *Pills* thereof; which happens because the Liquors corporify, and dry without growing moist again; whereas when Syrup or Honey has been used, the Mass cannot dry so much, because the Honey and Syrup contain a great deal of Salt, which take easily the Humidity of the Air, which keeps that Composition in the Consistence it must have.—It is much more advantageous that the Mass of *Pills* should remain soft, than too hard, because the Fermentation is much better made in the Humidity than in Dryness. As *Pills* could communicate a bad Taste in passing through the Palate; they are wrapped in Wafers, or in Gold or Silver Leaves, or in Powder of Liquorice, &c.

Pilula Cocciae majores.—Take six Drachms of Jalap, half an Ounce of Troches of Alhandal, three Drachms of Scammony, two Drachms of soluble Tartar, and a Drachm of Aloes; reduce all these Drugs into Powder, and form a Mass of them with a sufficient Quantity of Syrup of Stechas, or Juice of Wormwood, for *Pills*.

Virtues.—These *Pills* purge all Humours, but particularly the Pituita; therefore they are prescribed to purge the Brain.—The *Dose* is from a Scruple to a Drachm.

Pilula cocciae minores, seu mirabiles.—Take Aloes succotrina, the best Scammony, Troches of Alhandal, equal Parts of each: Let the Scammony and Aloes be pounded together into a very subtle Powder, in a Mortar anointed with some Drops of Oil, reducing also into Powder the Troches of Alhandal; and mixing afterwards all the Ingredients together with Syrup of Roses composed with Agarick, to form a Mass for *Pills*.

Virtues.—These *Pills* are proper to purge all Humours, but they are chiefly used to purge the Brain.—The *Dose* is from half a Scruple to two Scruples.

Note, That all is purgative in this Composition.—*Half a Scruple* of the *Pilula cocciae minores*, contain of Aloes, Scammony, and Troches of Alhandal, of each three Grains.—*A Scruple*, six Grains of each.—*Half a Drachm*, nine Grains of each.—*Two Scruples*, half a Scruple of each.

Pills of Agarick.—Take an Ounce of the best Agarick; Aloes, and Turbith, of each half an Ounce; Troches of Alhandal, and soluble Tartar, of each two Drachms; and a Drachm of Iris of Florence; to be pounded and mixed afterwards together with a sufficient Quantity of Syrup of Roses composed with Agarick, to form a Mass for *Pills*.

Virtues.—These *Pills* purge particularly the coarser Pituita of the Brain, and of the other Parts of the Body; and are proper for the Asthmatics.—The *Dose* is from one Scruple to four.

Golden Pills.—Take six Drachms of Aloes Succotrina, five Drachms of Scammony, two Drachms of soluble Tartar; Troches of Alhandal and Saffron, of each an Ounce, pounded, and mixed afterwards with a sufficient Quantity of solutive Syrup of Roses, to form a Mass for *Pills*.

Virtues.—These *Pills* purge all Humours.—The *Dose* is from a Scruple to a Drachm.

Golden Pills of Turbith.—Take an Ounce and a half of Aloes Succotrina, ten Drachms of Citron myrabolans, an Ounce of Turbith; Saffron, and soluble Tartar, of each three Drachms, pounded, and afterwards mixed together, with a sufficient Quantity of Wormwood to form a Mass for *Pills*.

Virtues.—These *Pills* purge and strengthen the Stomach; they are proper for the Colick, and to provoke the Menses.—The *Dose* is from a Scruple to a Drachm and a half.

The purgative and essential Drugs of this Composition are the Aloes, Scammony, and Turbith.

Pills of Aloes and Mastich.—Take two Ounces of Aloes Succotrina, half an Ounce of Mastich, and four Scruples of Diactamnum, pounded and mixed together with a sufficient Quantity of Syrup of Wormwood, to form a Mass for *Pills*.

Virtues.—These *Pills* purge the Bile, and the Pituita.—The *Dose* is from a Scruple to a Drachm and a half.

Pilulae angelicae.—Take half a Pound of Extract of Aloes, half an Ounce of Rhubarb, two Drachms of Troches of Agarick, and a Drachm of Cinnamon: Let the Rhubarb, Agarick and Cinnamon be pounded together; mix the Powders with the Extract of Aloes, and a sufficient Quantity of Honey of Roses to make a solid Mass, to form of it Grains or small Pills when wanted; they are called angelick Grains, or Grains of Life, because of their Virtue.

Virtues.—They purge the Bile and other Humours; and are taken in eating.—The *Dose* is from half a Scruple to a Drachm.

Stomachick Pills.—Take half a Pound of Extract of Aloes, prepar'd in the Juice of Wormwood; an Ounce of Extract of black Hellebore; Refine of Jalap, and soluble Tartar, of each half an Ounce; pounded and mixed together with a sufficient Quantity of *Elixir Proprietatis*, to form a Mass for *Pills*.

Virtues.—They purge violently all the Humours, but more particularly the melancholick Humour.—The *Dose* is from half a Scruple to half a Drachm.

Common Pills.—Take two Ounces of Aloes Succotrina; an Ounce of Myrrh; and half an Ounce of Saffron; pounded, according to our Method, and mixed with a sufficient Quantity of strong red Wine to form a Mass for *Pills*.

Virtues.—They purge in Strengthening, and provoke the Menses.

The only and essential Purgative of this Composition, is the Aloes.

Pilulae sine quibus.—Take an Ounce and six Drachms of Aloes Succotrina; five Drachms of Diacrydium; Agarick, Rhubarb, and Senna, of each half a Drachm; soluble Tartar, and the Seed of Violets, of each two Drachms; pounded, and mixed with a sufficient Quantity of Syrup of Fennel, to make a Mass for *Pills*.

Virtues.—These *Pills* purge all Humours, and particularly the Pituita: They are prescribed for the Maladies of the Eyes and of the Ears.—The *Dose* is from twenty Grains to two Scruples.

Hepatick Pills.—Take half a Pound of Extract of Aloes; an Ounce of the best Rhubarb; and two Drachms of yellow Sanders; pounded and mixed together with Syrup of Roses to form a Mass for *Pills*.

Virtues.—They purge particularly the bilious Humours, raise the Obstructions, and provoke the Menses; they are taken in Eating, or immediately before a Meal.—The *Dose* is from half a Scruple to a Drachm.

Sanders are needless in this Composition.—As the Maladies of the Liver proceed most commonly from the Obstructions formed in it by Degrees; these *Pills* are excellent

cellent for those Maladies; for they rarify the Blood and the Humours in such a Manner, that they force and open the Passage of the Vessel obstructed; which Fermentation, or Rarefaction, is caused by an acrimonious Salt contained in the Aloes.

Pills of Rhubarb.—Take two Ounces of the best Rhubarb; an Ounce of Aloes Succotrina; half a Drachm of Citrin Mirabolans; and three Drachms of soluble Tartar; pounded, according to our Method, and mixed with a sufficient Quantity of Syrup of Chicory composed with Rhubarb, for Pills.

Virtues.—They are esteemed proper to purge coarse and viscid Humours: They are prescribed for obstinate and rebellious Fevers.——The *Dose* is from a Scruple to four.

Catholick Pills.—Take two Ounces of Aloes Succotrina; an Ounce and a half of the best Rhubarb; Troches of Agarick and Senna, of each an Ounce; and half an Ounce of soluble Tartar; pounded according to our Method, and mixed with Syrup of Violets, or of Roses, into a Mass for Pills.

Virtues.—These Pills purge all Humours, strengthen the Stomach and Brain, and raise the Obstructions.——The *Dose* is from a Scruple to a Drachm.

Pills for the Dropsy.—Take two Ounces and a half of Aloes Succotrina; an Ounce and a half of Gum-Gut, reduced into a subtle Powder, and dissolved in Wine of Malmsey; an Ounce of Diacrydium prepared in the same Manner; an Ounce and a half of the best Gum Ammoniack; and half an Ounce of vitriolated Tartar; pounded and mixed together in solutive Syrup of Roses to make a Mass for Pills.

Virtues.—These Pills are proper to raise the Obstructions of the Spleen, and Melentery; for the Dropsy: They purge powerfully.——The *Dose* is from half a Scruple to a Scruple.

The purgative Drugs of this Composition, are the Aloes, Gum Gut, and Diacrydium.——A Scruple of these Pills, contains seven Grains of Aloes, four Grains of Gum Gut, and about three Grains of Diacrydium. Half a Drachm contains ten Grains and a half of Aloes, six Grains of Gum Gut, and about four Grains and a half of Diacrydium. Two Scruples contain fourteen Grains of Aloes, eight Grains of Gum Gut, and about six Grains of Diacrydium.

The Preparation given here to the Gum Gut, and to the Diacrydium, by humecting them with Wine, to grind them on the Porphyry, seems to me needless; since it suffices to reduce those Gums into a very subtle Powder, to mix them exactly with the other Drugs.

Pills of Tartar.—Take Crystal of Tartar, and Gum Ammoniack, of each an Ounce and a half; and six Drachms of Aloes Succotrina, pounded and mixed together with a sufficient Quantity of Syrup of Barberries for Pills.

Virtues.—These Pills are proper to purge gently the Bile and Melancholy, to dissolve the Glands of the Melentery, and the Hardness of the Spleen, to raise the Obstructions and excite the Menfes.——The *Dose* is from half a Drachm to two Drachms.

Pilule Polychrestæ majores.—Take two Ounces of Aloes Succotrina; an Ounce and a half of Turbith; an Ounce and a half of Myrabolans of the Indies; Hermodaëts, Gum Ammoniack, soluble Tartar, of each two Drachms; pounded and mixed with Syrup of Roses for Pills.

Virtues.—They purge the coarse Pituita; and are prescribed for the Sciatica, the Cholick, and the Head-ach. The *Dose* is from a Scruple to a Drachm and a half.

Pilule Polychrestæ minores.—Take an Ounce and a half of Aloes Succotrina; ten Drachms of Citrin Mirabolans; five Drachms of the best Rhubarb; pounded according to our Method, and mixed together with Syrup of Chicory composed with Rhubarb, to form a Mass for Pills.

Virtues.—They purge the Bile and Pituita, strengthen the Stomach, and cure the Fevers.——The *Dose* is from one Scruple to four.

Pilule Mochlicæ.—Take two Ounces of Aloes Succotrina; Senna, and the Root of black Hellebore, of each an Ounce and a half; Turbith, Hermodaëts, Agarick, and Jalap, of each six Drachms; Troches of Alhandal,

VOL. II.

Rhubarb, Opoponax, Sagapenum and Bdelium, of each three Drachms; two Drachms of Salt of Wormwood; pounded and mixed together with a sufficient Quantity of solutive Syrup of Roses, to form a Mass for Pills.

Virtues.—These Pills purge all the Humours with Violence; they are prescribed for the hypocondriacal Melancholy, Hydropsy, the Retention of the Menfes, Apoplexy, Palsy, and Lethargy.——The *Dose* is from half a Scruple to half a Drachm.

Magistral Pills of Gum Ammoniack.—Take two Ounces of the best Gum Ammoniack in Powder; an Ounce and a half of the best Aloes; Myrrh, Mastich, Benzoin, of each half an Ounce; and two Drachms of Crocus Martis; pounded according to our Method; and reduced into a Mass with a sufficient Quantity of Syrup of Wormwood for Pills.

Virtues.—These Pills purge gently the coarse and tartarous Humours of the Body, raise the Obstructions, are proper for the Cachexy, the Hardness of the Spleen and Liver, the Quartan Ague, and the Retention of the Menfes.——The *Dose* is from half a Drachm to two Drachms.

Hysterick Pills.—Take ten Drachms of Extract of Aloes, prepared with the Juice of Mugwort; Myrrh, Vitriol of Mars, and Salt of Mugwort, of each two Drachms; Castoreum, Camphire, and Leaves of Rue, of each two Scruples; pounded according to our Method; and mixed together with Juice of Mugwort for Pills.

Virtues.—They purge and abate the Vapours, cleanse the Matrice of its Impurities, by unstopping the Obstructions, and provoke the Menfes.——The *Dose* is from a Scruple to a Drachm and a half.

There is properly here but the Extract of Aloes, which can be called Purgative; the other Drugs helping only the Aloes to rarify the Blood, and raise the Obstructions.

Artbritick Pills.—Take two Ounces and a half of Aloes Succotrina; half an Ounce of Scammony; Hermodaëts, Turbith, Agarick, Troches of Alhandal, Mercurius Dulcis, and soluble Tartar, of each two Drachms; pounded according to our Method; and reduced into a Mass for Pills, with the Syrup of Roses.

Virtues.—These Pills are thought proper particularly to purge the Joints; they are prescribed for the Gout and Rheumatism.——The *Dose* is from half a Scruple to two Scruples.

The Reason why the *Artbritick Pills* purge the Joints, is because being composed of dry Remedies, and full of volatile Parts, they remain a long while in the *Viscera*, and have Time to spread their Substance on all Sides.

Pills of Hellebore.—Take two Ounces of the Roots of black Hellebore, Senna, and Hermodaëts, of each an Ounce and a half; and a Drachm of Troches of Alhandal, pounded according to our Method, and reduced into a Mass for Pills, with a sufficient Quantity of Syrup of the Flowers of Peach-Trees.

Virtues.—These Pills purge the serous Humours of the Joints, and of the Head; and are prescribed for the hypocondriacal Melancholy, for the Quartan Ague, Epilepsy, and Mania.——The *Dose* is from half a Scruple to two Scruples.

Mercurial Pills.—Take Quick-silver, and Aloes Succotrina, of each six Drachms; half a Drachm of Troches of Agarick; and two Drachms of the best Rhubarb; let the Quick-silver be extinguished in a sufficient Quantity of Turpentine of Venice; and mix afterwards the Powders with it to form a Mass for Pills.

Virtues.—These Pills purge the bilious Humours, and the Serosities; they are prescribed in the Venereal Disease, for the Sciatica, the Itch, Leprosy, the Obstructions, and the King's Evil.——The *Dose* is from a Scruple to a Drachm.

Pilule fetide majores.—Take the Gums Ammoniack, Opoponax, Sagapenum, Aloes Succotrina, Troches of Alhandal, of each five Drachms; half an Ounce of the best Turbith; three Drachms of the best Scammony; Hermodaëts, Castoreum, Saffron, Salt of Mugwort, of each two Drachms; two Scruples of the Oil of Succin; pounded and prepar'd according to our Method; and reduced into a Mass for Pills with a sufficient Quantity of Syrup of St. John-wort.

Virtues.—These Pills rarify and evacuate the coarse Pituita, and raise the Obstructions; they provoke the Menfes,

Menses, and are prescribed for the Gout, the Colick, the Hydropsy, the Rheumatism, and the Vapours. The *Dose* is from a Scruple to two.

These Pills are called *fætid*, because of the Castoreum and Gums of ill Smell.

Pilule fætidæ minores.—Five Drachms of Turbith; six Drachms of Troches of Alhandal; Gums Ammoniack, Opoponax, Sagapenum, Myrrh, soluble Tartar, of each three Drachms; and a Drachm of Oil of Succin; pounded according to our Method; and reduced into a Mass for Pills, with Syrup of the Juice of Leeks.

Virtues.—These Pills purge the Pituita of the Brain and the Serosities, raise the Obstructions, and provoke the Menses. The *Dose* is from a Scruple to a Drachm.

Pills of Sagapenum.—Take Sagapenum and Troches of Alhandal, of each an Ounce; half an Ounce of Diacrydium; and a Drachm and a half of Salt of Tamarisch; prepared according to our Method; and reduced into a Mass for Pills, with a sufficient Quantity of Syrup of Violets.

Virtues.—These Pills purge particularly the tartarous or melancholick Humour, and raise the Obstructions; they are prescribed for a Quartan Ague; a Pill thereof, of the Bigness of a Pea, being given at the Beginning of the Paroxysm, and the Use thereof continued till a perfect Cure.——The common *Dose* is from a Scruple to a Drachm.

Indian Pills.—Take an Ounce and a half of Aloes Succotrina; black Hellebore, and *Indian* Mirabolans, of each five Drachms; Troches of Alhandal, and Agarick, of each half an Ounce; and three Ounces of Salt of Tamarisch; pounded according to our Method; and reduced into a Mass for Pills, with a sufficient Quantity of solutive Syrup of Roses.

Virtues.—These Pills purge vigorously, particularly the tartarous melancholick Humours; it is prescribed to the Hypochondriacks, for the yellow Jaundice, for the Maladies of the Spleen, and the Quartan Ague.——The *Dose* is from a half Scruple to half a Drachm.

Pills for the Colick of M. d'Aquin.—Take three Ounces of Extract of Aloes; an Ounce and a half of Agarick; an Ounce of the best Rhubarb; six Drachms of the Liver of a Wolf, prepar'd; half an Ounce of Summits of Wormwood; the Powder of Diarrhodon Abbatiss, Salt of Wormwood, and Nutmegs, of each a Drachm and a half; pounded and prepar'd according to our Method; and reduced into a Mass for Pills, with a sufficient Quantity of Syrup of Chicory compos'd with Rhubarb.

Virtues.—They purge gently all the Humours, and are prescribed particularly for the Colick.——The *Dose* is from a Scruple to a Drachm.

The purgative Ingredients of this Composition are the Extract of Aloes, the Rhubarb and Agarick.

Pills for the Mania.—Take two Ounces of white Hellebore dried and reduced into a fine Powder; and an Ounce of Extract of Opium; mixed together with a sufficient Quantity of Oil of Tartar, *per deliquium*, and of Oil of Turpentine, to form a Mass for Pills.——The *Dose* is from eight Grains to half a Scruple.

Pilule de Euphorbio.—Take two Ounces of old Treacle; the Roots of Angelica, and Tormentille, of each a Drachm and half; prepared Euphorbium, and the Confections Hyacinth, and Alkermes, each an Ounce; Extract of Saffron, and of Nux Vomica, of each two Drachms; mixed together into a Mass for Pills.

Virtues.—These Pills are sudorifick and diuretick; they resist the Plague, and all the Maladies where there is Venom.——The *Dose* is from half a Scruple to half a Drachm.

Pilule de tribus.—Take an equal Quantity of Rhubarb, of Aloes Succotrina, and of Troches of Agarick; pounded according to our Method, and reduced into a Mass with the solutive Syrup of Roses.

Virtues.—These Pills purge the Pituita and the Bile, strengthen the Stomach, and provoke the Menses.——The *Dose* is from a Scruple to a Drachm.

Pilule de duobus.—Take equal Parts of Troches of Alhandal, and of Scammony, pounded, and reduced into a Mass for Pills, with the solutive Syrup of Roses.

Virtues.—These Pills purge the coarse Pituita, and the Serosities, and disengage the Brain. They are pre-

scribed for the Gout and the Hydropsy.——The *Dose* is from eight Grains to a Scruple.

Pilule Hydragogæ.—Take half an Ounce of Turbith-Mineral; Troches of Alhandal, and black Hellebore, of each four Drachms; Rhubarb and Elaterium, of each two Drachms; a Drachm of Crocus Metallorum; and half a Drachm of Spirit of Vitriol dulcified; pounded and reduced into a Mass for Pills, with the solutive Syrup of Roses.

Virtues.—These Pills purge violently upwards and downwards; they are prescribed for the Hydropsy and Mania; for the hypochondriacal Melancholy, for the Pox, Scurvy, and King's Evil.——The *Dose* is from half a Scruple to half a Drachm.

Arabick Pills.—Take two Ounces of Aloes Succotrina, dried Root of Briony, the five Species of Myrabolans, Mastich, Asarum, Diacrydium, Roses, of each half an Ounce; a Drachm and a half of Castoreum; and half a Drachm of Saffron; pounded according to our Method; and reduced into a Mass for Pills with the Juice of Fennel depurated.

Virtues.—These Pills purge all the Humours; they are prescribed to abate the Vapours, to excite Mirth, to clear the Sight, to cure the Head-ach, and to provoke the Menses.

The purgative and essential Ingredients of this Preparation are the Aloes, the Root of Briony, the five Myrabolans, the Asarum, and Diacrydium.

The Mastich and Roses are needless in this Composition; therefore I am of Opinion that they should be retrenched.

Cephalick Pills.—Take of the Mass of *Pilule Coccie*, and Scammony, of each six Drachms; black Hellebore, and vitriolated Tartar, of each three Drachms; prepared according to our Method, and reduced into a Mass with Syrup of Roses compos'd with Agarick.

Virtues.—These Pills purge and strengthen the Brain; are proper for the Hypochondriacks, the Mania, Epilepsy, and Vertiges.——The *Dose* is from half a Scruple to half a Drachm.

Pilule de Opoponace. *Mesuré.* *Rx.* Aloes Succotrina, ʒj. i. Trochiscorum Albandal, Hermodactylorum, Opoponacis, Sagapeni, Bdelii, Ammoniacki, ā ʒv. Myrabolanorum Emblicorum, Citrinorum, Bellericorum, Cassie Lignæ, Piperis Nigri, Zingiberis, Croci, Piperis longi, Myrrhe, Castorei, ā ʒj. cum succo caulium fiat massa, S. A.

Virtues.—These Pills purge all Humours; they are principally used to purge the Brain and the Joints; and are prescribed for the Gout, the Convulsions, Rheumatisms, and to provoke the Menses.——The *Dose* is from a Scruple to a Drachm.

The purgative Ingredients which enter this Composition are the Aloes, the Troches of Alhandal, the Hermodacts, the Turbith, the Diacrydium, and the Myrabolans.

Several Drugs, which are pretty needless, could be retrenched for this Composition, the Sagapenum, Bdelium, Ammoniack, Cassia Lignea, the Papeis, Ginger, Saffron and Myrrh. I find that the Quantity of the Opoponax, from which the Pills borrow their Name, should be increased, and that instead of the needless Drugs, some Grains of soluble Tartar should be introduced into them. Therefore I'm of Opinion, that those Pills should be compos'd in the following Manner.

Pilule Opoponacis Reformatae. *Rx.* Gummi Opoponacis, ʒij. Aloes Succotrinæ ʒj. i. Trochiscorum Albandal, Hermodactylorum, ā ʒv. Turbith, ʒv. Myrabolanorum Citrinorum mundatorum, Tartari solubilis, ā ʒij. Diacrydii, ʒij. Castorei, ʒj. cum S. q. Syrupi de pomis regis japoris, fiat massa Pilul. *Dosis* erit a ʒß. usque ad ʒj.

Pilule Cholagogæ Centaurii Quercetani Reformatae.—Take half a Pound of Extract of Aloes, prepared with the Juice of Centaury; an Ounce of the best Rhubarb, reduced into Powder; both Ingredients mixed with Syrup of pale Roses, to form a Mass for Pills.

Virtues.—These Pills purge the bilious Humours, raise the Obstructions of the Liver, cure the intermittent Fever, and strengthen the Stomach.——The *Dose* is from a Scruple to a Drachm.

Pilule Pilegmagogæ de Absinthio Quercetani Reformatae.—Take four Ounces of Aloes Succotrina, ten Drachms of Agarick; Hermodacts, Turbith, Asarum, of each six Drachms;

Drachms; half an Ounce of Troches of Alhandal; and three Drachms of Salt of Wormwood; prepared according to our Method, and reduced into a Mass, with a sufficient Quantity of Syrup of Wormwood for Pills.

Virtues.—These Pills purge the Pituita of the Brain, and other Humours; they are prescribed for the Apoplexy, Palsy, Lethargy, and for the Retention of the Menfes.—The *Dose* is from a Scruple to a Drachm.

Pills for a Quartan Ague.—Take an Ounce of Aloes Succotrina; Diacrydium, Agarick, soluble Tartar, of each two Drachms; Afarum and black Hellebore, of each a Scruple; prepared according to our Method, and reduced into a Mass, with a sufficient Quantity of Syrup of pale Roses.

Virtues.—They purge the Pituita, and Melancholy; they are used in intermittent Fevers, and particularly in the Quartan Ague.—The *Dose* is from one Scruple to two Scruples.

The Quartan Ague being most commonly caused and entertained by the coarse and tartarous Humours, which stop several small Vessels of the Spleen, of the Pancreas, or of the other Viscera; it is necessary to prescribe for that Malady, strong and penetrating Remedies, such as those which enter these Pills, to rarify those Humours, and raise the Obstructions.

Pills for the iliack Passion, or Miserere.—Take Troches of Alhandal, and Sagapenum, of each six Drachms, and two Drachms of Diacrydium; prepared according to our Method, and reduced into a Mass, with a sufficient Quantity of Juice of Leeks.

Virtues.—They are proper for the iliack Passion, for the Colick, the Migrain, and purge the pituitous, and other Humours.

Pilule de Resinis. *Rx.* Resinarum Jalap, Turbith, Scammonii, Gummi Ammoniaci, aa ʒ℥. Oculorum cancri preparatorum, Diaphoretici Mineralis, Croci martis aperientis, Cremoris Tartari, aa ʒj. Pulverentur, Miscantur, & cum S. q. Syrupi de pomis regis saporis, fiat massa Pilularum, S. A.

Virtues.—These Pills purge the Pituita, and the Serosities of the Brain, raise the Obstructions, and are proper for the Hydropsy, for the Retention of the Menfes, the Green Sickness, the Hardness of the Spleen and of the Liver, and for the Palsy.—The *Dose* is from half a Scruple to two Scruples.

The purgative and essential Ingredients which enter this Composition, are the Refines of Jalap, Turbith, and Scammony; the others are added to them, not only to increase the Qualities of the Pills, but to extend and divide the Refines, that they should not fasten too much against the inward Membranes of the Viscera, where they would cause, by their Acrimony, Gripings, and Superpurgations.

Pilule ad Strumas Reformatæ.—Take six Drachms of Turbith; three Drachms of Aloes Succotrina; two Drachms of Troches of Agarick; two Drachms of Salt-Ammoniac; a Drachm and a half of Troches of Alhandal; Scammony, and Opoponax, of each a Drachm; prepared according to our Method; and reduced into a Mass for a Pills, with the solutive Syrup of Roses.

Virtues.—These Pills purge the coarse Pituita; they are prescribed for the scrophulous Tumours, for the Glands of the Mesentery, for the Schirrhus of the Liver, and for the King's Evil.—The *Dose* is from a Scruple to a Drachm.

The purgative Ingredients of this Composition, are the Turbith, the Aloes, the Agarick, the Troches of Alhandal, and the Scammony.

Pilule de sex. *Rx.* Succi Glycyrrhizæ, Penidiorum, aa ʒ℥. Storacis, Thuris, Opii, aa ʒj. cum Syrupo Tussilaginis fiat massa.

Virtues.—They stop the Fluxions which could fall from the Brain on the Breast; they thicken the Serosities in softening them, provoke Sleep, and remedy to the Phthisick.—The *Dose* is from half a Scruple to a Scruple.

Half a Scruple of these Pills contains a Grain and half the Third of a Grain of Opium. A Scruple, two Grains and a Third of a Grain.

Pilule Narcoticæ, Plateri. *Rx.* Sacchari Candi, ʒj. Cinnamomi ʒj. Piperis, Laudani, aa ʒj. Seminis Coriandi,

dri, ʒj. Croci, ʒ℥. Moschi, ʒ℥. cum Syrupo de Papavere albo fiat massa.

Virtues.—These Pills appease Pains, provoke Sleep, and Sweat.—The *Dose* is from half a Scruple to half a Drachm.

Half a Scruple of the narcotick Pills, contains three Quarters of a Grain of Laudanum; a Scruple a Grain and a half.—Half a Drachm, two Grains and a Quarter of a Grain.

These Pills are not to be administer'd to Women, lest they should cause Vapours, because of the Musk which is in them.

Pilule Narcoticæ, A Mynsicht. *Rx.* Extracti opii ʒvj. Pulveris specierum Diambæ, ʒj. Extracti florum Papaveris erratici, Croci orientalis, aa ʒj. Lapidis Bezoardi orientalis, Ossis de Corde Cervi, aa ʒj. Moschi gr. x. Oleorum Caryophylorum, Cinnamomi, Majoranæ, Succini albi, Carvi, aa Gutt. viij. Misce, & cum Confectione Alkermes fiat massa Pilularum.

Virtues.—These Pills are somniferous, cordial, sudorifick, appease Pains, and strengthen the Brain.—The *Dose* is from two Grains to half a Scruple.

There is nothing essential in these Pills but the Opium, to which the other Drugs serve only as corrective. Four Grains of these Pills contain a Grain and a half of Extract of Opium.—And eight Grains of the Pills, three Grains of Opium.

Magistral Pills of Opium.—Take Opium, Saffron, and Cassia Lignea, of each an Ounce and a half, prepar'd and pounded according to our Method, and reduced afterwards into a Mass, with a sufficient Quantity of Wine.

Virtues.—These Pills appease the Cough, thicken and soften the acrimonious Serosities which fall from the Brain, and appease Pains. The *Dose* is from two Grains to twelve.

There is nothing essential in these Pills but the Opium, the rest serving only as corrective to it; but the Opium want none; therefore I find this Composition very needless; since the Laudanum alone is far better.

Pills for the Cough.—Take the Juice of Liquorice, and Olibanum, of each half an Ounce; Myrrh, Saffron, and Opium, of each four Scruples; prepar'd and pounded according to our Method, and mixed with a sufficient Quantity of Syrup of Poppies Rhæados to form a Mass for Pills.

Virtues.—These Pills agglutinate and thicken the acrimonious Humour, which fall from the Brain on the Breast; they appease the Cough, and provoke Expectoration and Sleep.—The *Dose* is from six Grains to a Scruple.

Half a Scruple of these Pills for the Cough contains a Grain of Opium. Eighteen Grains contain a Grain and a half of Opium. A Scruple two Grains of Opium. And half a Drachm, three Grains of Opium.

Pills of Turpentine reformed.—Take four Ounces of the best Turpentine; Powder of dried Root of Althæa, Crab's Eyes prepared, of each an Ounce; purified Nitre, and Millepedes prepared, of each half an Ounce; mixed together for a Mass for Pills.

Virtues.—These Pills are diuretick, make the Gonorrhœa flow; are proper for the Stone, for the Gravel, and for the Ulcers of the Reins, and of the Bladder.—The *Dose* is from a Scruple to four.

As the Mass of these reformed Pills is a little soft in Summer, it is proper to keep it in a Pot, and to administer it in Bolus. Most commonly the Turpentine is washed in an aperitive Water before it is employ'd in Pills; but by that Lotion some of its Salt is carried off, and consequently its Virtue diminished; therefore it is best to choose it fine, clear, and very odorous.

Pilule de Terebinthina A Mynsicht. *Rx.* Terebinthine Cypriæ in succo limonum lotæ ʒj℥. Succi portulacæ inspissati ʒvj. Extracti radicis glycyrrhizæ, Rhabbarbari, Tartari vitriolati ana ʒj. Spong. Cynosbati, Ossium Mespilorum ana ʒj℥. Salis succini albi, Nitri preparati ana ʒj. Magisterii Lapidis percarum pisc. Oculorum Cancri preparatorum ana ʒ℥. Fiat massa pilularum, ex qua postea cum oleo citri rectificato formentur Pilule.

Virtues.—These Pills are proper to attenuate the Stone in the Reins and the Bladder, to expel the Sand and Phlegm by Urine; they are prescribed in the Nephre-

Nephretick, for the Ulcers of the Reins and Bladder, for the Gonorrhœas, for the Obstructions of the Liver, and of the Spleen.—The *Dose* is from half a Drachm to a Drachm.

The Juice of Lemon in which the Turpentine is washed carries off Part of its Salt, therefore that Lotion should be set aside.

Pilule Diureticae, Clossii. *Rx.* Terebenthina Veneta, vitrioli albi tenuissimè pulverati aa partes æquales. Misce, fiat Massa.

Virtues.—These Pills are aperitive, proper to raise the Obstructions, to provoke Urine, and to stop the bloody Urine.—The *Dose* is from a Scruple to four.

The Turpentine hinders and breaks the emetick Virtue of the Vitriol, because being all vitcous and sulphurous, it embarrasses in such a Manner by its ramous Parts, the Points of the volatile acid Salt of the Vitriol, that it hinders it from pricking sufficiently the Fibres of the Stomach, as to excite in it the Kind of Convulsion which causes vomiting; but if that Salt does not produce its Action in the Stomach, it operates in the Blood; for being ushered into it by the Turpentine, it separates the Serosity from it, and provokes Urine.

Excellent astringent Pills.—Take clear Turpentine boiled, and reduced into Powder, Terra Sigillata, Bol armoniack, of each eight Ounces; Sanguis draconis, Coral prepared, diaphoretick Mineral, Succin, Heart's-horn burnt, of each three Drachms; a Drachm of Salt of Saturn; half an Ounce of the sweet Earth of Vitriol, three Drachms of Opium, and four Drachms of Extract of Mars astringent, pounded and prepared according to our Method, and reduced into a Mass for Pills, with a sufficient Quantity of Syrup of dried Roses.

Virtues.—These Pills are astringent, proper to stop the Gonorrhœas, to strengthen the spermatick Vessels relaxed, for the Hemorrhages, the Loosens, and Vomiting.—The *Dose* is from a Scruple to a Drachm.

Pilule detergentes, Cartesii. *Rx.* Seminum alkekengi, Melonis aa 3ij. Boli Armenæ, Sanguinis draconis, Coralli rubri preparati, Gummi arabici & Tragacanthi 3jß. Mastices 3j. cum succo equiseti fiat massa pilularum. S. A.

Virtues.—These Pills are employ'd for the Maladies of the Reins and for the Ulcers of the Bladder.—The *Dose* is from half a Drachm to a Drachm and a half.

Pilule ad sistendam gonorrhœam. *Rx.* Radicum Bistortæ, Tormentillæ, Nymphae, Seminum Lactucæ Rulæ agni Casti, Succini, Sanguinis Hirci, Mastices, Olibani, Sanguinis draconis nucis moschatæ aa 3ß, cum terebenthina veneta fiat massa.

Virtues.—These Pills are astringent, and proper to stop the Gonorrhœas, the Loosens, and the Hemorrhages.—The *Dose* is from half a Scruple to a Drachm.

These Pills must produce very good Effects, since the Ingredients they are composed of are very well appropriated to the Malady they are designed for; but it has been found by Experience that the following ones succeed better than any other.

Pilule aliæ ad sistendam gonorrhœam. *Rx.* Diaphoretici mineralis, Terræ sigillatæ, Succini, Sanguinis draconis, Coralli preparati, Extracti martis astringentis, aa 3j; Rosarum Rubrarum, Corticis granatorum, Mastices, Seminis Talictri, aa 3ijj. Salis Saturni 3iv. Opii 3j. Cum S. q. Terebenthina Veneta fiat massa pilularum. *Dosis* erit à 3j. usque ad 3j.

These last Pills absorb by their Alkali the viscous and salt Humidity that falls on the spermatick Vessels, and strengthen their Fibres by their astringent Virtue, and appease the too great Motion of the Spirits which are determin'd to fall on them in Abundance. The Quantity of Opium which enters this Composition is so small, that it is not perceived that it provokes Sleep. These Pills are taken once or twice a-day, and the Use thereof is continued for several Days successively, making besides astringent Injections into the Penis, till the Gleet be stopped. As it is very difficult to stop certain inveterate Claps, particularly when the spermatick Vessels have been a long while debilitated by repeated Debaucheries; it is necessary not only to continue the Use of these Pills, but all the other Remedies must be administered which can contribute towards the Cure; as Injections into the Penis, astringent and strengthening Fomentations on the Pireneum, the desiccative Tizanes,

and the Tincture of Roses. Astringents ought not to be used in the Cure of Claps, till after the general Remedies have been used which are proper to procure a sufficient running of the virulent Matter.

Pilule ad gonorrhœam virulentam. *Rx.* Antimonii Diaphoretici, Cinnabaris Nativæ & Antimonialis, Terræ Sigillatæ, Radicis Ireos Florentiæ, Liquiritiæ. Succini albi preparati, Oculorum cancror, preparatorum, aa 3j. Myrrhæ Electæ, Olibani, Mastices, Croci, aa 3ij. Cum terebenthina veneta, fiat massa pilularum.

Virtues.—These Pills are astringent, and strengthen the spermatick Vessels, by correcting the Virus.—The *Dose* is from a Scruple to two.

Pilule Sudorificæ. *Rx.* Gummi Gujaci 3j. Extracta contrayervæ 3vj. Myrrhæ 3v. 3j. Croci 3ß. Camphoræ 3ij. 3ij. Laudani Opiati 3j. Misce, & cum syrupo de Floribus Tunica, fiat massa pilularum.

Virtues.—These Pills resist the Malignity of the Humours, appease the Pains, and provoke Sleep and Sweat; they are used in malignant Fevers.—The *Dose* is from a Scruple to a Drachm.

Pills for a Hoarseness.—Take the Pulp of Jar-Raisins, and Liquorice, of each half an Ounce; Gum Adraganth, three Drachms; Gum Arabick, Rosin, Turpentine, of each two Drachms; and a Drachm of Saffron; pounded and prepared according to our Method, and reduced into a Mass for Pills.

Virtues.—These Pills are proper to soften the Acrimony of the Throat, and to thicken the serous Humour, which running into the Trachæa causes the Hoarseness, one of them is placed under the Tongue where it is left to melt.

The Turpentine and Rosin give so bad a Taste to these Pills, that it is with the greatest Difficulty that one can resolve himself to suffer it to melt in his Mouth; besides, if they be swallowed all at once they produce but very little Effect, because it is but in making their mucilaginous Substance to pass insensibly through the Throat, that the salt Serosity which falls from the Brain can be thickned. Therefore, Starch and the Pulp of the Roots of Althæa should be substituted to those two Things.

Pilule senectutis A. Mynsicht. *Rx.* Extracti Melissæ 3ijj. Pulveris speciorum diamoschi dulcis 3jß. Succini albi preparati 3j. Trochiscorum Perlarum, Ambrae Griseæ aa 3j. Misce & cum confectiione alkermes fiat massa, ex qua postea cum oleo caryophylorum, & majorana, formentur Pilule, S. A.

Virtues.—These Pills are proper to restore the exhausted Strength, to strengthen the Heart and the Stomach, and to resist the Malignity of the Humours.—The *Dose* is from six Grains to half a Drachm; but they must not be prescribed to Women, because of the Perfumes they contain, which could excite Vapours.

TABELLÆ, or SOLID ELECTUARIES.

Tabelle, or Lozenges, or solid Electuaries, have been invented for four principal Reasons.—1. To give a good Taste to the Remedies, because more Sugar is mixed in them than in the other Compositions.—2. That they may remain a long while to melt and be dissolved in the Mouth, and their Virtue be better communicated to the Throat and Breast.—3. That they may be kept long; for a solid Consistence is less subject to Corruption than others.—4. To render the Composition portable.—*Tabelle* are prepared over the Fire, and without Fire. Now Powders are introduc'd into those made over the Fire; but the *Dose* thereof is not so much limited: For in the one no more than an Ounce of Powder enters on each Pound of Sugar; on the others, three; and on the others four. The Matter of the *Tabelle* which are prepared over the Fire is cut in Lozenges, or Square wise; and those prepared without Fire are figured into Pastilles or Rotulæ; on which is commonly imprinted a Seal.

Electuarium Diacarthami. *Rx.* Turbith Electi 3ijß. Medulle Seminis Carthami, Pulveris Diatragacanthi frigidi, Hermodactylorum, Diatydii, aa 3j. Zingiberis 3j. Manna 3ijß. Mellis Rosati, Carnis Cyloniolum Conditi aa 3ij. Sacchari albi in aqua soluti, & in electuarium solidum cocti 3xxj. fiat ex arte electuarium tabellatum.

The Turbith, Hermodacts, Ginger, and Marrow extracted from the Seeds of Carthamum, must be pound-

ed together; and the Diacrydium by itself, then it shall be mixed with the other Powder; next the confect Quinces, the Manna, and the Honey of Roses must be beat together in a Marble Mortar, and the Powder thereof extracted through a Horse-hair Sierce turned upside down, melting afterwards the Sugar in about a Pint of common Water, over the Fire, straining the Liquor, and making it boil till the Water be all consumed, which will be known by dipping a Spatula into it and taking it out immediately; for if the Sugar is done it will spin a long Thread: Then the Bason shall be taken off the Fire, and the Pulps dissolved in the Sugar, mixing in it afterwards the Powders, *i. e.* when the Matter shall be half cold; which done, the Paste shall be thrown, while yet hot, on a Paper anointed with Oil of Sweet Almonds; then the Paste must be extended with a Roller, oiled likewise, and cut afterwards in Lozenges to be kept in a Box in a very dry Place.

Virtues.—These *Tabellæ* purge particularly the Breast, they are prescribed also for the Maladies of the Brain.—The *Dose* is from a Drachm to an Ounce.—They are often mixed in Remedies with other Purgatives.

Provided the Sugar be sufficiently done when the Powders are mixed, there will be no need to place the Bason again over the Fire, but if he had not received yet a perfect Coction, it would be necessary to dry the Matter over a slow Fire before the Powders are mixed.

The purgative Virtue of this Composition consists in the Turbith, Hermodaëts, and Manna. The Ginger is employ'd in this Composition to correct the Turbith, by hastening its Operation, and hindering it from griping, but that pretended Corrective gives so much Acrimony to the Composition, that it does more harm than good; therefore it should be retrenched. The Flesh of Quinces and Honey of Roses are two Astringents, which do not very well become a purgative Composition; they are employ'd here to correct the Scammony; but besides that the Scammony wants no Corrective, it is already corrected since it enters the Composition in Diacrydium. The small Quantity of Manna which enters each Dose, is not capable to increase the Strength of the Purgatives; but as it is viscous and softening, it can correct a little their Acrimony; therefore those *Tabellæ* should be reformed in the following Manner.

Tabellæ of Diacarthamum reformed.—Take an Ounce and a half of Turbith, Carthamum-Seed, Hermodaëts, and Diacrydium, of each an Ounce; half an Ounce of Gum Adraganth; four Ounces and a half of the best Manna, two Ounces of the solutive Syrup of Roses, and twenty-two Ounces of white Sugar; for *Tabellæ* to be made according to Art.

Tabellæ Diaturpethi cum rhæo. *Rx.* Turbith, Rhubarbari, *aa* 3*℥*, Hermodaëtylorum 3*℥*, Diacrydii 3*℥*, Seminis Violarum 3*℥*. Sacchari Albi lbj. Fiant *Tabellæ*, S. A.

Virtues.—These *Pills* purge the Bile and Pituita, and are proper for the Rheumatism, the Gout, and the Worms.—The *Dose* is from a Drachm to an Ounce.

The purgative and essential Ingredients which enter this Composition are the Turbith, Rhubarb, Hermodaëts, Diacrydium, and Seeds of Violets, *i. e.* that they are all purgative except the Sugar.

Tabellæ de Citro.—Take six Scruples of Senna, five Drachms of Turbith, half an Ounce of Diacrydium, dried Lemon-peel, Gum Adraganth, and Seed of Violets, of each two Drachms; and nine Ounces of white Sugar dissolved and boiled in Water of Buglose, to make *Tabellæ* S. A.

Virtues.—These *Tabellæ* purge all the Humours and are said proper to strengthen the Stomach, and the other Viscera.—The *Dose* is from a Scruple to six Drachms.

This Composition borrows its Name from the Lemon-peel, which does not communicate much Virtue to it. The purgative and essential Ingredients thereof are the Senna, Turbith, Diacrydium, and Seed of Violets.

Tabellæ Purgantes Jacobi le Mort. *Rx.* Seminis Zedairæ, Coralline *aa* 3*℥*. Radicis Jalap 3*℥*. Diacrydii 3*℥*. Mercurii Dulcis 3*℥*. Sacchari Albissimi in aqua vel infusione tanacetii ad tabellarum consistentiam cocti lbj. Fiant *Tabellæ* S. A.

The Semen Contra Vermes, the Coralline, must be pounded together; the Diacrydium by itself, and the

Mercurius Dulcis by itself; mixing them all together afterwards and boiling the Sugar in seven or eight Ounces of Infusion or distilled Water of Tansy to the Consistence of a solid Electuary; take it then off the Fire, and when half cold mix the Powders with it, throwing the Matter afterwards, while yet hot, on Paper anointed with Oil of Sweet Almonds; and having extended it with a Roller, it must be cut into Lozenges.

Virtues.—These *Tabellæ* purge gently, kill and expel the Worms, and resist Putrefaction.—The *Dose* is from two Drachms to an Ounce and a half.

The purgative Ingredients of these *Tabellæ* are the Jalap, Diacrydium, and Mercurius Dulcis.—Two Drachms of these *Tabellæ* contain of Jalap two Grains and a half; of Diacrydium a Grain and a fourth of Grain; and of Mercurius Dulcis a little less than half a Grain.—Half an Ounce contains five Grains of Jalap; two Grains and a half of Diacrydium, and about two Thirds of a Grain of Mercurius Dulcis.—Six Drachms contain seven Grains and a half of Jalap, three Grains and three Quarters of a Grain of Diacrydium; and a Grain and a Quarter of a Grain of Mercurius Dulcis.—An Ounce contains ten Grains of Jalap, five Grains of Diacrydium; and a Grain and the two Thirds of a Grain of Mercurius Dulcis. Ten Drachms contains twelve Grains and a half of Jalap, six Grains and a Quarter of a Grain of Diacrydium; two Grains and the twelfth Part of a Grain of Mercurius Dulcis.—An Ounce and a half contains fifteen Grains of Jalap; seven Grains and a half of Diacrydium; and two Grains and a half of Mercurius Dulcis.

Tabellæ Contra Vermes. *Rx.* Rhei Electi, Seminis Contra Vermes, Citri Mundati, Portulacæ, Caulicum, Geniste *aa* 3*℥*. Aquile Albæ 3*℥*. Sacchari Albissimi 3*℥* xvi. cum mucagine Gummi Tragacanthi in aqua naphæ extracta, fiant *Tabellæ*.

The Rhubarb and Seeds must be pounded together; the Mercurius Dulcis by itself, and the superfine Sugar by itself: The Powder must be mixed together with a sufficient Quantity of Mucilage of Gum Adraganth, extracted in Water of Flowers of Oranges; then a solid Paste shall be made by beating the whole Mixture a long while in a Marble Mortar with a wooden Pestle; and of that Paste shall be formed Rotulæ which must be put to dry.

Virtues.—These *Tabellæ* kill the Worms in the Body. The *Dose* is from one Drachm to six.

Though the Mercurius Dulcis be one of the most essential Drugs of this Composition; it should not be introduced, notwithstanding, in a Remedy which is chewed, and remains for some Time in the Mouth before it be swallowed; for the Mercurius Dulcis can be separated from it by its Weight, and fastening to the Teeth shake them. To avoid this Accident, the *Tabellæ* must be reduced into a liquid Paste, and taken as a Bolus.

Tabellæ Cachecticæ Ant. d' Aquin. *Rx.* Diaphoretici Mineralis, Oculorum Cancrorum præparatorum *aa* 3*℥*. Margaritarum præparatorum 3*℥*. Salis Martis 3*℥*. Olei Cinnamomi Stillatitii, Gutt. ij. Sacchari optimi pulverati 3*℥* viij. cum Mucagine Gummi Tragacanthi, in aqua naphæ extracta, fiant *Tabellæ*.

The Mineral Diaphoretick, the Crab's Eyes prepar'd, the Pearls prepar'd, the Salt of Mars, and the Sugar, after they have been pounded, shall be mixed together in a Marble-Mortar, adding to it the distilled Oil of Cinnamon; and incorporating the whole Mixture with a sufficient Quantity of the Mucilage of Gum Adraganth, extracted in Water of Orange-Flowers, to make a solid Paste, which must be beaten a long while, and of which are formed *Rotulæ*, of two Drachms each.

Virtues.—These *Rotulæ* raise the Obstructions of the Spleen, of the Matrice, and of the other Viscera; they are prescribed in the Cachexy, the Green Sickneis, the Difficulty of Urine, and the hypochondriacal Maladies. The *Dose* is a whole *Rotula*.

Tabellæ de Croco Martis simplices. *Rx.* Croci Martis aperientis, 3*℥*. Cinnamomi, 3*℥*. Sacchari Albissimi, 3*℥* iv. cum mucagine Gummi Tragacanthi in aqua naphæ extracta, fiant *Tabellæ ponderis Dragmarum duarum, in umbra secandæ*.

The Crocus Martis must be ground on the Porphyry, till it be reduced into an impalpable Powder; and after the Cinnamon and Sugar have been pulverised separately, all the Powders must be mixed in a sufficient Quantity of Mucilage of Gum Adraganth, to be reduced into a solid Paste,

Paste, whereof are formed Tabellæ of two Drachms each.

Virtues.—These Tabellæ raise the Obstructions, provoke the Menfes, and are prescribed for the Green-Sickness.——The *Dose* is a whole Tabella.

Tabellæ de Croco Martis composite. *R.* *Croci Martis aperientis*, ʒj. *β.* *Cinnamomi Acutissimi*, *Rhubarbari electi*, *Pæcularum Bryoniæ*, *Croci*, aa ʒj. *Sacchari Albissimi in aqua Arthemisæ soluti* & in *Electuarium solidum cocti*, ʒix. *fiant Tabellæ.*

Virtues.—These Tabellæ are proper to raise the Obstructions, and provoke the Menfes.——The *Dose* is from a Drachm to half an Ounce.

Emetick Tabellæ.—Take Emetick Tartar, Powder of Liquorice, and Starch, of each two Ounces; and half a Pound of white Sugar; pound each Ingredient separately, and mix them afterwards exactly together in a Marble Mortar, and incorporate them with a sufficient Quantity of Mucilage of Gum Adraganth to make a solid Paste, which must be beaten a long while with a wooden Pestle; and to be formed afterwards into small Tabella or Rotulæ, each weighing half a Drachm.

Virtues.—These Tabellæ purge gently upwards, and sometimes downwards.——The *Dose* is from a Tabella to two.

Each Tabella contains to the utmost six Grains of Emetick Tartar. That Composition could be render'd still more vomitive, if instead of Emetick Tartar, one was to employ the Powder of Algaroth. Those Tabellæ are agreeable to eat; the Liquorice, Starch, and Sugar, serves to sweeten the Emetick Tartar, and make it go down; but if the Remedy was to excite a too violent Vomiting, the Patient should take some Spoonfuls of fat Broth, or of Oil of sweet Almonds.

Tabellæ Mercuriales. *R.* *Panacea Mercurialis*, ʒjj. *Cinnamomi Acutissimi*, *Ireos Florentiæ*, *Zingiberis*, aa ʒj. *Sacchari Albi*, ʒiv.

The Ginger, Cinnamon, and Iris, must be pounded together; and the Sugar by itself; mixing afterwards all the Powders with the mercurial Panacea in a Marble-Mortar; and corporifying that Mixture with a sufficient Quantity of the Mucilage of Gum Adraganth, beating it a long while with a wooden Pestle, till it be reduced into a solid Paste, to form of it small Lozenges or Rotules, each of them to weigh a Drachm.

Virtues.—These Tabellæ excite the Salivation; and are given to those of a hard Constitution, and that cannot be moved by the common Remedies.

Tabellæ Pectorales D. Gendron Abbatis. *R.* *Hordei integri*, lb. 1. *Uvarum passerum mundatarum*, ʒiv. *Liquiritiæ rasæ* & *contusæ*, ʒjjj. *Seminis anisi*, ʒj. *Caryophyllus*, No. XIV.

Boil the Pound of whole Barley, after it has been well washed and cleansed in a sufficient Quantity of common Water, till it bursts; then add to the Decoction the Raisins stoned, the Liquorice scraped and bruised, the Anniseed, and the Cloves bruised; and when the whole Mixture shall have boiled sufficiently, strain the Decoction with Expression; and in the Colature put the Sugar to boil over a slow Fire, to the Consistence of a solid Electuary, stirring the Matter continually with a wooden Spatula, when it begins to thicken, lest it should stick at the Bottom of the Bason; then pour it on a Marble, or Paper anointed with Oil of sweet Almonds; and having extended the Matter with a Roller, cut it afterwards into Lozenges, which must be kept in a Box, in a dry Place.

Virtues.—These Tabellæ are proper to ripen a Cold, to soften the Acrimony of the Serosities which fall from the Brain, and to help Expectoration.——The *Dose* is from a Drachm to half an Ounce, or as much as the Patient thinks proper.

These Tabellæ are difficult to make, because of the great Quantity of Mucilage produced by a Pound of Barley; for that Mucilage growing thick in boiling, sticks easily to the Bason, and burns, if the Fire be a little too strong; or if one neglects to stir the Matter as it should. The Virtue and Goodness of these Tabellæ, consists chiefly in the Mucilage of the Barley; for it embarrasses by its ramous Parts the Point of the acrimonious Salts, and thickening the Serosity, hinders it from making as much Impression as it would on the Breast; the Raisins, Liquorice, and Anniseed are pectoral, likewise, and becomes very well that Composition. The

small Quantity of Cloves which enters it cannot produce a very great Effect, and much less that its volatile Parts are dissipated in boiling; therefore if that Drug was retrenched, it would be no Detriment to the Tabellæ. When they are used, it is proper to leave them to dissolve gently in the Mouth, that their Mucilage may insensibly humect the Conducts which lead to the Breast.

Tabellæ de Althæa simplices, vel Papales. *R.* *Pulpæ radicis Althææ recentis extractæ*, ʒjv. *Sacchari albi in aqua rosarum soluti* & *cocti* lb. 1. *β.* *fiant Tabellæ, secundum Artem.*

You must boil in Water the Roots of Althæa, or Marsh-mallows, till they be soft; taking them afterwards out of the Decoction, beating them in a Marble Mortar, and straining them through a Sieve turn'd upside down to extract the Pulp. Then boil the Sugar in six or seven Ounces of Rose Water, till it be reduced to the Consistence of a solid Electuary; taking it then off the Fire, and having mixed with it the Althæa, place it again over a very slow Fire to dry the Matter, stirring it continually, and when it has acquired a reasonable Consistence, throw it upon a Paper anointed with Oil of sweet Almonds, extending it with a Roller, and cutting it afterwards into Lozenges.

Virtues.—These Lozenges are proper to soften and blunt the Acrimony of the Cough, to thicken the Serosities which fall on the Breast, and to help Expectoration. One of these Lozenges is put to melt in the Mouth.

Tabellæ of Althæa can also be made without Fire, with Sugar in Powder, reduced into a Paste in a Marble Mortar, with a sufficient Quantity of Pulp of Althæa; whereof are formed Pastilles or Rotules; which afterwards are put to dry.

Tabellæ de Althæa Composite. *R.* *Pulpæ Radicis Althææ*, ʒjj. *Seminis Papaveris albi*, *Ireos florentiæ*, *Liquiritiæ*, *Pulveris Diatragacanthi frigidi*, aa ʒjjj. *Sacchari Albissimi in aqua rosarum cocti*, lb. j. *fiant Tabellæ, S. A.*

The Iris, Liquorice, and Seed of Poppies, must be pounded together, and the Powder mixed afterwards with that of *Diatragacanthi frigidi*; boiling the Sugar, afterwards, to the Consistence of Sugar of Roses; and mixing in it, when taken off the Fire, the Pulp, then the Powder to make of it a solid Paste, which shall be extended on an oiled Paper, and cut into Lozenges.

Virtues.—These Tabellæ are good for an inveterate Cough, for the Asthma, and the Ulcers of the Lungs: About a Drachm of them is put to melt in the Mouth.

If two Drachms of Magistery of Sulphur were added to the Composition of these Tabellæ, they would be more proper for the Ulcers of the Lungs, and for the Asthma. These Tabellæ can also be made without Fire, by mixing the Powders with pulverised Sugar, incorporating the whole Mixture in a Marble Mortar, with a sufficient Quantity of Pulp of Althæa, to be reduced into a solid Mass, whereof Pastilles or Rotulæ are formed. These Rotulæ can be render'd more deterfive, by adding a Scruple of Flowers of Benzoin to the Composition.

Tabellæ Diasulphuris. *R.* *Magisterii sulphuris*, ʒj. *β.* *Gummi Arabici*, ʒjj. *Ireos florentiæ*, ʒj. *Sacchari Albissimi*, ʒjj. *omnia pulverata*, & *mixta cum s. q. mucilaginis Gummi Tragacanthi in aqua florum papaveris Rheados extracti*, *fiat massa ex qua formentur Tabellæ, vel Rotulæ.*

Virtues.—These Tabellæ are proper for the Asthma, for an inveterate cold, to loosen the thick Phlegms, and to cleanse the Ulcers of the Lungs and of the Breast.——A Drachm of it is left to melt in the Mouth.

Tabellæ seu Rotulæ pectorales Citrinæ, A. Mynsicht. *R.* *Looch sani* & *expert*, *pulveris specierum Diarrhodon abbatis*, aa ʒ. *β.* *succi Glycyrrhizæ*, *florum Sulphuris*, aa ʒj. *Benzoini*, *Radici ireos florentiæ* aa ʒjj. *Croci orientalis*, *Balsami sulphuris anisati*, aa ʒj. *Sacchari albi in aqua sæniculi dissoluti* ʒxvj. *Misce* & *fiant Tabellæ seu Rotulæ.*

The Sugar, Benzoin, Saffron, and Iris, must be pounded each separately, and the Powders mixed with that of the Species Diarrhodon Abbatis, and the Flower of Sulphur; the Juice of Liquorice shall be melted in some Fennel Water to reduce it to the Consistence of Honey, and afterward mixed with the Balsam of Sulphur, and a sufficient Quantity of Fennel-Water to make a solid Paste, which must be beaten a long while in a Marble Mortar, to be formed afterwards into Tabellæ or Rotulæ,

tulæ, which are to be put to dry.

Virtues.—These Tabellæ help Expectoration, soften the Acrimony of the Breath in loosening the Phlegm, and facilitate Respiration: They are used for the Asthma, for an inveterate Cough, for the Phtisick and Pleurisy.—The Dose is what Quantity the Patient pleases to take.

Tabellæ Magnanimitatis. *Rx.* *Pulpæ Pistaciorum, radicis Satyrionis condit. Conservæ florum Rorismarini, confectionis Alkermes cum Ambra & Moscho paratæ, aa* 3 ss. *Truncorum Viperinorum & Hepatum, 3 jij. seminis Erucæ, 3 ij. Renum Scincorum, Cardamomi minoris, Radicis Galangæ aa* 3 j. *Caryophyllorum, Cinnamomi, Macis, Ambre Griseæ, aa* 3 ss. *Moschi orientalis, 3 ss.*

The Trunks and Livers of Vipers, cut in small Pieces, the Seed of Eruca, the Reins of Scinc, the small Cardamom, the Galanga, the Cloves, the Cinnamon, and the Mace must be pounded together; the Musk by itself, and the Ambergrease by itself; mixing afterwards all the Powders together. Then the Pistachoes Nuts, the Roots of Satyrion, and the Conserve of Flowers of Rorismarin, shall be pounded together, adding to it some Syrup of Gilly-Flowers, to reduce the Matter into a liquid Paste, which must be strained through a Sieve to extract the Pulp thereof, which must be mixed with the Confection of Alkermes. Then the Pound of white Sugar shall be boiled in four or five Ounces of Orange Flowers, over a slow Fire, to the Consistence of a solid Electuary; mixing with it, when taken off the Fire, the Pulp, the Confection Alkermes, and the Powder; and the Mixture being thrown afterwards, while yet hot, on a Paper anointed with Oil of sweet Almonds, shall be cut into Lozenges.

Virtues.—These Tabellæ are proper to strengthen the Stomach, and the Brain, to rejoice the Heart, to provoke the Seed; and to resist the Corruption of the Humours. The Dose is from a Drachm to three.

Tabellæ Cardiacæ. *Rx.* *Sacchari Albissimi in aqua florum Arantiorum cocti, lb. j. Confectionis Alkermes perfectæ, 3 j. Corticis exterioris citri recentis minutissime incisi, Antimonii Diaphoretici, aa* 3 ij. *Olei Cinnomomi stillatitii pauco saccharo pulverato excepti Gutt. jij. Fiant ex arte Tabellæ ad usum.*

Virtues.—These Tabellæ rejoice and strengthen the Heart, and resist Corruption.

Tabellæ Lithontripcticæ fernelii reformatæ. *Rx.* *Sanguinis birci præparati, 3 j ss. Oculorum cancri præparati, 3 ss. Seminum Apii, Asparagi, Urticæ, Saxifragiæ, Brusci, Petroselinii, Ocimi, aa* 3 j. *Radicum Cypri, Costi, Gummi Tragacanthi, Chamædryos, Spicanardi, aa* 3 j. *Cardamomi, Macis, Zingiberis aa* 3 ss. *Sacchari in aqua parietaria cocti, lb. iij. fiant Tabellæ, S. A.*

Virtues.—These Tabellæ are proper to attenuate the Stone, the Gravel, and the Phlegm, and to expel them by Urine.—The Dose is from a Drachm to three.

Tabellæ of white Poppies. Put what Quantity you please of Syrup of white Poppies, newly prepared, to boil over a slow Fire, to the Consistence of Sugar of Roses, and when it is half cold, cut it into Lozenges, to be kept for Use.

Virtues.—These Lozenges provoke Sleep.—The Dose is from half a Drachm to six Drachms.

Carminative Tabellæ or Rotulæ.—Take a Drachm and a half of the carminative Oil of *A. Mynsicht*; Cinnamon, Cloves, of each half a Scruple; and sixteen Ounces of the best Sugar, which must be pounded, as well as the Cinnamon and the Cloves, and mixed afterwards with the Oil, and a sufficient Quantity of the Carminative Water of *A. Mynsicht*, to make a Mass, which must be beaten a long while in a Marble Mortar, and then formed into Lozenges or Rotules, according to Art.

Virtues.—These Lozenges dissipate Flatuosities, or Winds, and strengthen the Stomach.—The Dose is from a Drachm to half an Ounce.

Tabellæ Roborantes, Renodæi. *Rx.* *Specierum Electuarii Diamargariti frigidi, 3 ij. Rasuræ Eboris, 3 ij. Ossis i corde cervi, 3 j.*

Pound together the Rasplings of Ivory, and of Hart's horn; and mix that Powder with that of *Diamargariti frigidi*; then put half a Pound of the best Sugar to boil in about two Ounces of Rose Water, to the Consistence

of solid Electuary; take it off the Fire, and when it will be half cold, mix exactly the Powders with it; pouring afterwards, the Mixture, while yet hot, on a Paper anointed with Oil of sweet Almonds, and cutting it into Lozenges, to be kept in a Box in a dry Place.

Virtues.—These Tabellæ restore the Strength exhausted after a long Malady, help the Digestion, and resist the Malignity of the Humours.—The Dose is from a Drachm to two.

If it be wanted to make these Tabellæ without Fire, the Sugar having been pounded, and the Powder mixed with it, that Mixture must be incorporated with a sufficient Quantity of Mucilage of Gum Adraganth, extracted in Rose Water, to make of it a Paste, whereof are formed Tabellæ or Rotulæ.

Tabellæ Mithridaticæ, preservantes. *Rx.* *Mithridatii, 3 j. Rasuræ cornu cervi, seminis citri mandati, florum sulphuris, Radicis Zedoariæ, aa* 3 j. ss. *Caphuræ, 3 j. Oleorum succini rectificati, Angelicæ aa* 3 ss. *Caryophyllorum, Rutæ, Gutt. iv. Sacchari Crystallini, lb. j.*

The Roots, Seed, and Hartshorn must be pounded together; and the Sugar and Camphire together; and mixed afterwards with the Mithridate, the Flower of Sulphur, and the Oil, with a sufficient Quantity of the Mucilage of Gum Adraganth extracted in Rose Water, to form Tabellæ or Rotulæ, S. A.

Virtues.—These Tabellæ are an Antidote against the Plague, and against an infected Air, and the Malignity of the Humours.—The Dose is from a Drachm to three.

Tabellæ seu Rotulæ Catarrhales Calidæ. A. Mynsicht. *Rx.* *Pulveris specierum Diamoschi dulcis, Diambre, Aromatici rosati, Diaireos simplicis aa* 3 ss. *Thuris, Mastichis, succini Albi, Cornu cervi, aa* 3 j. *Sacchari albi, 3 v.*

Let the Succin and Hartshorn be pounded together, the Mastich and Oliban together; and the Sugar by itself; mix those Powders with those of *Diamoschi dulcis, Diambre, Aromat. Rosat.* and *Diaireos*; incorporate that Mixture in a Marble Mortar, with Water of Betony to make a solid Paste of it, whereof are formed Tabellæ or Rotulæ, which must be anointed slightly, after they have been dried from the Sun, with Oil of Cloves. They must be kept in a Box in a dry Place.

Virtues.—These Tabellæ purge the Brain, and dissipate the superfluous Humidities thereof by Perspiration.—The Dose is from half a Drachm to two Drachms.

Tabellæ seu Rotulæ Catarrhales Frigidæ. A. Mynsicht. *Rx.* *Seminis Papaveris Albi Contusi 3 iv. Siliquarum Papaveris Albi Crassiusculæ Incisarum 3 ij.*

Cut coarsely the Heads of the Poppies, bruise the Seed, and put them in a Glass or Stone Cucurbite, pouring upon them the Waters of Tussilage and Scabiose, till the Matter soaks sufficiently in it; cover the Cucurbite and leave the whole in a warm Digestion for about two Days; adapt afterwards a Receiver to it, lute the Joints, and put the Liquor to distil at a Sand-heat: Dissolve in the distilled Water the Mastich very well pounded, boil slightly the Mixture, and having filtrated it, mix the filtrated Liquor with eighteen Ounces of the best Sugar; make them boil together over a slow Fire to the Consistence of a solid Electuary; and when the Matter is half cold, pour it on a Marble rubbed over with some Powder of Starch; and having left it to extend itself sufficiently, cut it afterwards into Lozenges to be kept in a dry Place.

Virtues.—These Tabellæ are proper for the Catarrhs which proceed from an acrimonious and subtle Serosity; which is known at the Head being very hot, the Eyes red, and the Saliva salt, or bitter, the whole attended with Fever.—The Dose is from one Drachm to three.

OPIATES, CONFECTIONS, and ELECTUARIES.

The Name of *Opiate* was antiently given but to liquid Compositions, where *Opium* was introduced; but at present it is given to several *Electuaries* where there is no *Opium*.—The Names of *Confection*, and of *Electuary*, denote very near the same Thing: The first comes from *conficere*, which signifies to accomplish or perfect; and the last signifies *confectio rerum electarum*; therefore we say *electarium*, as well as *electuarium*. These three Preparations have Consistences very much like that of Honey; and are composed of Powders, Pulps, Sugar, Honey, and Liquors: They are administered inwardly. They

They have been invented by the Antients for several Reasons, as to correct the too violent Action of some Remedies; to excite and increase the Virtues of some others, to unite by Mixture and Fermentation the Qualities of the Mixts, that they may form a more perfect Compositum; that the Remedies may be kept longer, to put them in a Condition to be easier and sooner taken, without the Patient being obliged to wait for the Preparation.

Diacodium Compositum Mefvé. R. Syrupi Papaveris Albi lbj. Trochiscorum Ramish, ʒss. Hypocistidos, Myrrhæ, Croci, Balaustiorum aa ʒj.

The Balaustes, Saffron, the Troches and Hypocistes are pounded together, and the Myrrhe by itself; then all the Powders are mixed with the Syrup of Poppies made a little warm, for an Opiate to be kept for Use.

Virtues.—This Opiate is proper to stop and soften the Catarrhes, the Looseness, and the Hemorrhages.—The *Dose* is from two Scruples to three Drachms.

Requies Nicolai Myrepsi. R. Rosarum Rubrarum, Violarum aa ʒij, Opii, Seminis Ilyoscyami, Papaveris Albi, Intibi, Lactucæ, Portulacæ Psyllii, Corticis Radicis Mandragoræ, Nucis Moschatæ, Cinnamomi, Zingiberis aa ʒjss. Sacchari Candi ʒj, Trium Santalorum, Spodii, Gummi Tragacanthi aa Gr. v. *Technicè fiat pulvis usui reponendus, vel cum Julepo Rosato paretur Opiata.*

Each of these Ingredients shall be pounded in particular, viz. the Spodium or burnt Ivory, Sugar-candy and Gum Adraganth, and all the other Drugs together; and having mixed all the Powders, that Mixture must be kept for Use, or reduced into an Opiate with three Times as much of Julep of Roses reduced to the Consistence of a thick Syrup.

Virtues.—It is proper to provoke Sleep, to appease Pains, to strengthen and stop the Blood.—The *Dose* of the Powder is from half a Scruple to two Scruples; and that of the Opiate from two Scruples to eight. It is applied on the Temples in violent Fevers to appease the Head-ach.

The narcotick Ingredients which enter this Composition are the Opium, the Seed of Hen-bane, and the Bark of the Root of Mandragora.—*Half a Scruple* of the *Powder*, or two Scruples of the *Opiat Requies*, contain of Opium, of Seed of Hen-bane, and of the Bark of the Root of Mandragora, of each three Quarters of a Grain. A *Scruple* of the *Powder*; or *three Scruples* of the Opiate contains of Opium, of Seed of Hen-bane, and of the Bark of the Root of Mandragora, of each a Grain and a half. *Half a Drachm* of the *Powder*; or *six Scruples* of the Opiate contains of Opium, of the Seed of Hen-bane, and of the Bark of the Root of Mandragora, of each two Grains and a Quarter of a Grain. *Two Scruples* of the *Powder*, or *eight Scruples* of the Opiate, contains of Opium, of Seed of Hen-bane, and of the Bark of the Root of Mandragora, of each three Grains.

Antidotum Asyncitum, Aëtuarii. R. Opii ʒvi. Myrrhæ ʒv. ʒij. Piperis Nigri, Seminis Petroselinii aa ʒv. Opii, Sinapeos aa ʒss. Schœnanthi ʒij. Amomi, Styracis Calamites aa ʒij. Magmatis Hedyctoi ʒv. Cassiæ Lignæ, Piperis Albi, Seminis Sezeleos aa ʒiv.

The Peppers, Seeds, Amomum, Schœnantum, and Cassia Lignæ, must be pounded together; and the Myrrh, Storax, and the Troches of Hedyctoi, together; the Opium must be cut in small Pieces, and pounded in a Brass Mortar with a little Honey to reduce it into a Paste; mixing that Paste with sixteen Ounces of skummed Honey, and incorporating the Powders in that Mixture, to make of them all an Opiate, to be kept in a Pot well covered, for Use.

Virtues.—This Opiate is proper to resist the Malignity of the Humours, and to appease Pains: It is used for the Epilepsy, Phrensy, and the Tooche-ach; for the contagious Maladies, an inveterate Cough, and to provoke Sleep.——The *Dose* is from a Scruple to a Drachm.

This Preparation is an Opiate whereof *Aëturius* is the Author. The Name of *Asyncitum*, which signifies *non-fuch*, was given to it, to express its great Virtues.—In a *Scruple* of this Opiate there is little less than a Grain of Opium. In *two Scruples*, about a Grain and a half; and in *two Drachms*, two Grains and a half.

Theriaca Andromachi. R. Trochiscorum Scilliticorum lbss. Viperinorum, Hedyctoi, Piperis Longi, Opii aa ʒij.

Iridis Florentiæ, Rosarum Rubrarum, Succu Glycyrrhizæ Seminis Buniados, Scordii, Opobalsami, vel Succedanii, olæ nucis Moschatæ, Cinnamomi, Agarici aa ʒjss. Nardi Indicæ, Diastamni Cretici, Radicis Pentaphylli, Zingiberis, Costi Rhaphontici, Prassii Albi, Stachadis Arabicæ, Schœnanti, Seminis Petroselinii Macedonici, Calaminthæ Montanæ, Cassiæ Lignæ, Croci, Piperis Albi & Nigri, Myrrhæ Trogloditicæ, Olibani, Terebenthinæ Chiæ aa ʒvj. Amomi Racemosi, Radicum Gentianæ, Acori Veri, Meibamantici, Valerianæ, Nardi Celticæ, Chamæpityos, Comæ Hyperici, Seminum Ameos, Thalspos, Anisi, Feniculi, Solescos Massiliensis, Cardamomi Minoris, Malabathi, Comæ Polii Montani, Chamædryos, Carpobalsami, Succu Hypocistidis, Acaciæ Veræ, Gummi Arabici, Styracis Calamitæ, Terræ Lemnicæ, Chalcitidis Veri, Sagapeni aa ʒss. Radicis Aristolochiæ Tenuis, Comæ Centaurii Minoris, Seminis Dauci Cretici, Opoponacis, Galbani Puri, Bituminis Judaici, Castorei, aa ʒij. Mellis Optimi Despumati & Costi lbxiv ss. Vini Generosi, q. S.

All the Drugs must be pounded together, except the Turpentine and Apobalsamum, without the least Fear that the Gums and Juices should prove an Obstacle to the Pulverization; since on the contrary, they hinder by their Glutinosity a too great Dissipation of the subtle Parts of the Mixture.

Put the Honey and Spanish Wine in a large Basen over a middling Fire, and when the Honey shall be dissolved, strain it through a Sieve; boil gently the Colature to the Consistence of a thick Syrup; then take the Basen off the Fire, and mix with the Matter, when half cold, the Powders by degrees, then the Opobalsamum or Oil of Nutmegs, and the Turpentine which must have been liquified together over a slow Fire; agitating the Mixture for a considerable Time with a wooden Spatula till it be quite cold. This Preparation will be the *Theriack* or *Andromachus*, which must be kept in a Pot well covered; taking Care to stir it from Time to Time, to excite the Fermentation thereof.

Virtues.—This Opiate or *Antidote* is proper against all Sorts of contagious Maladies, against the Plague, malignant Fevers, and the Small Pox; the Bite of a venomous Beast, the Poison of Hemplock, and of the Napelus: It is good for the windy Colick, and the Worms; for the Asthma, the intermittent Fevers, the Palsy, Apoplexy, Epilepsy, Lethargy, and the Histericks; while new it provokes Sleep, because the Opium is predominant; and then it is good to stop the Hemorrhages, and the Looseness; but when it grows old, it loses that somniferous Quality, because the viscous Parts of the Opium have been rarified and exhaled by Fermentation, so that they are no longer capable of suspending or moderating the Motion of the animal Spirits in the Brain, which was necessary to provoke Sleep.—The *Dose* of the *Theriack*, is from a Scruple to a Drachm.

Andromachus, Physician of the Emperor Nero, wanting to refine on the Michidrate, about 400 Years after the Romans had put it in Use, invented this Composition, and described it in elegiack Verses, under the Name of *Galene*, i. e. *Tranquil*, because those who were attacked with the Plague, with the Bites of venomous Beasts, and several other dangerous Accidents, were eased by taking this Remedy. A long while afterwards *Nicander*, a Greek Physician and Poet, gave it the Name of *Theriack*, which Name it has retained ever since. It comes from the Greek *Thér*, which signifies a ferocious Beast, either because the Viper enters it, or because the Composition is proper to cure the Bites, or Stings of venomous Beasts.

Old *Theriacle* is preferable to the new, to resist Venom, because its Parts are subtilized and exalted by Fermentation, and rendered capable to dissolve and raise the Congelations formed in the Blood, or other Humours, either by the Bites or Stings of venomous Beasts, or by other coagulating Poisons, or by the infected Air, or by a too great Quantity of Acids which may chance to be in the Body. Old *Theriacle* is also preferable to the new, to strengthen the Brain and the Stomach, and to provoke Perspiration, because in a long Fermentation there have been formed several subtle Parts, proper to produce that Effect.

It would be more proper to employ dried Vipers in the *Theriacle* instead of the Troches; one could also spare the Trouble of preparing the Troches of Squill; since the

the Pulp thereof newly extracted would have as much Virtue.

The *Theriacle* is the Affemblage of a great Number of Ingredients of different Kinds and Virtues; which tho' they seem ill appropriated, produce, notwithstanding, all together, a very good Effect for several Maladies; tho' it would be very proper to retrench from the Description thereof several Drugs, which must be either hurtful or needless; as the *Agarick*, the *Juice of Liquorice*, the *Rhapontick*, the *Pentaphyllum*, *Cassia Lignea*, *Turpentine*, *Malabathrum*, *Hypaistis*, *Acacia*, *Gum Arabick*, *Terra Sigillata*, and the *Chalcitis*. I find, likewise, that too much Opium is introduced into it, for the narcotick Virtue is not the most to be esteemed in the *Theriacle*; since an alexiterial Quality is required in it, which consists in its subtle and exalted Parts.

But, however, though this Composition be much respected in Medicine, either for its Antiquity, or the Effects it has produced; it seems to me, that a more efficacious Remedy could be prepared with a small Number of the most essential Drugs it contains, chosen and mixed together according to the Idea of the Physician, without being at the Trouble and Expence of making so large and so embarrassing a Preparation; for it happens very often that certain Drugs which enter the Preparation of the *Theriacle*, are good for a Constitution, and contrary to another; for it is difficult to appropriate for all the Maladies, where the *Theriacle* is administer'd, so great a Number of different Drugs heaped upon one another; which do not seem to have been introduced into the Composition, by the Choice of a learned Physician. Hippocrates did not give so great an Extent to the Compositions he used; and we see that the Recipe's of the most experienced Physicians, either antient or modern, are short, and confined to a very moderate Number of simple Drugs: There is nothing I hate more than to see a long Scrole sent to an Apothecary's Shop; which serves only to puzzle him, to render a Preparation more nauseous to the poor Patient; and seldom has the Effect proposed. For my Part, I must confess, that I have seldom Recourse to this Part of the *Galenical Pharmacy*, and seldom introduce any of these Ripopees in my Prescriptions, very few excepted, which I think may sometimes answer my End effectually: I'm in particular an utter Enemy to the *Theriacle*; not that I condemn absolutely the Preparation thereof, when done with Judgment; but because I am conscious, that most of the *Theriacle* found in the Shops, is a poisonous Medicine, made with an ignorant and avaricious Hand.

Theriaca Reformata, A Daquin. R. Truncorum Viperarum siccorum cum Cordibus & Hepatibus, lb. j. Pulpa scillitica, extracti opii Thebaici, aa lb. B. Radium Contrayerva, Angelica, Valeriana majoris, Meni Athamantici, Gentiana, Aristolochia tenuis, Costi, Nardi Indica, Cinnamomi, Olei nucis Moschatae per Expressionem extracti, Croci, dictamni Cretici, folii Indi, Scordii, Calamintha Montana, Poli Montani Lutei, Chamapityos, Comarum Centaurii minoris & Hyperici, florum Stachadis Arabicae, Granorum Anomi racemosi, & Cardamomi minoris, seminis Petroselinii Macedonici, Ameos, Sesclecos Massiliensis, Myrrhae Trogloditicae, aa 3 iv. Resinae Styracis electae Purissimae, Opoponacis, Sagapeni, Castorei, aa 3 ij. Extracti Mellaginei Granorum Juniperi, lb. xxxv. 3 ij. Vini Malvatici, 3 ix. fiat ex arte Theriaca.

Virtues.—This *Theriacle* has the same Virtues as the other, but operates with more Efficacy.—The Dose is from half a Scruple to a Drachm.

Theriaca Diatesaron, Mesué. R. Radicum Gentianae, Aristolochiae Rotundae, Baccharum Lauri, Myrrhae electae, 3 ij. Mellis optimi despumati, lb. ij. fiat ex arte Electuarium.

Virtues.—This *Theriacle* is good against the Bites of venomous Beasts, against the Epilepsy, the Convulsions, Colick, to expel the After-Birth, to provoke the Menstrues, and strengthen the Stomach.—The Dose is from a Scruple to a Drachm.

Note, That *Diatesaron* signifies a Composition of four Drugs.—This *Theriacle* is also called the *Treacle of the Poor*; because it is made at a little Expence, and in a short Time.

Electuarium Orvietanum Frederici Hoffmanni. R. Ra-

dicum Vincetoxici, Zedoariae, Carliniae, Angelicae, Petasitidis, Valerianae, Dictamni albi, Enulae Campanae, Chelidoniae, aa 3 iij. Foliorum dictamni Cretici, Scordii, Rutae, aa man. iij. Pulveris Viperarum, 3 ij. Croci orientalis, 3 j. 3 vj. Galbani, 3 j. B. Myrrhae electae, Sulphuris, Terrae Sigillatae, aa 3 j. Salis Viperarum volatilis, 3 vj. Cinnamomi, Caryophyllorum, aa 3 B. Laudani, 3 iij. Olei Succini & Citri, aa 3 j. B. Mellis Juniperi, lb. x.

The Roots, Leaves, Cinnamon, and Cloves must be pounded together into a subtle Powder; the Saffron by itself, after it has been dried between two Papers; the Terra Sigillata and Sulphur by themselves, the Galbanum and the Myrrh by themselves; all which Powders must be mixed with that of Viper. Then the Extract of Juniper-Berries shall be prepared in the usual Manner, in the Consistence of Honey, or of a thick Syrup; dissolving afterwards in it, while yet hot, the Laudanum, with the Powders; and when the Matter is quite cold, the Salt of Viper, after it has been dissolved in two Ounces of Spanish Wine, the distilled Oils or Essences of Succin, and of Lemon Peel; to make an Electuary or Opiate, which is to be kept in a Pot well stopped, where it must be left to ferment for several Months before it is used.

Virtues.—This *Orvietan* (the best that can be made) is much esteemed against the Plague, the malignant Fevers, the Small Pox, and the Bite or Stings of all venomous Beasts; and strengthens the Brain, the Heart, and the Stomach.—The Dose is from a Scruple to a Drachm and a half.

Electuarium Diasulphuris reformatum. R. Magisterii sulphuris, 3 j B. Olibani, Myrrhae, Styracis Calamitae, Radicis Helenci, Tussilaginis, Meni Athamantici, Liquiritiae, Ireos florentiae, Seminis Anisi, aa 3 j. Gum Arabici, Caryophyllorum, Croci, Florum Benzoini, aa 3 ij. Conservarum Capillorum veneris, & Tussilaginis per setaceum Trajectarum, aa 3 ij. Mellis in decocto Hyssopi, & Scabiosae despumati, & ad Consistentiam Opiatae cocti, lb. iij. fiat Electuarium, S. A.

Virtues.—This Electuary is proper for the Asthma, to soften the Acrimony of the Breast, to rarify the coarse Pituita; and to abate the Vapours, and to appease the Pains.—The Dose is from a Scruple to a Drachm and a half.

Opiata Salomonis. R. Corticis Citri saccharo conditi, 3 viij. Conservarum Oxytriphylli, florum Rorismani, & Buglossi, aa 3 ij. Rosatum rubrarum exungulatarum Siccar. Radicum enulae Campanae & Dictamni albi, foliorum Dictamni cretici, Seminum contra Vermes, Citri mundati, Cardui Benedicti, Rasurae cornu Cervi, aa 3 B. Corticis Citri, sicci, Santali Citrini, Radicis Gentianae, Offis e corde cervi, aa 3 ij. Cinnamomi, Macis, Caryophyllorum, Cardamomi minoris, Grana Juniperi, No. XXIV. Syrupi de Limonibus, lb. ij. fiat Opiata, S. A.

The Roots, Seeds, Woods, Flowers, Leaves, Mace, Cloves, Cardamum, the Bone of the Heart of a Stag, the Chips of Hart's Horn, the Bark, and the Juniper-Berries, must be pounded together. The preserved Lemon Peel, shall be cut small, and beaten in a Marble Mortar, with the Conserves and some Syrup of Lemons, to make a liquid Paste thereof, which must be strained into a Pulp through a Sieve of Horse Hairs turned upside down.—The Syrup of Lemons must be boiled over a slow Fire, to the Consistence of Honey; mixing with it when half cold, the Pulps and Powders to form an Electuary, which must be kept in a Pot well stopped.

Virtues.—This Opiate is used to strengthen the Stomach, to stop Vomiting, to provoke the Appetite, to resist the bad Air, and the Corruption of the Humours, to kill the Worms, and for all contagious Maladies.—The Dose is from a Scruple to four.

Electuarium Diascordium Tracastorii reformatum. R. Foliorum Scordii, 3 iij. Rosarum rubrarum Exungulatarum, 3 j B. Cinnamomi, radicis Tormentille, aa 3 vj. Styracis Calamitae foliorum Dictamni Cretici, radicis Gentianae, Galbani, Succini, aa 3 B. Opii, Piperis longi, Zingiberis, seminis Oxalides, aa 3 ij. Mellis rosati in Electuarii molli Consistentiam cocti, lb. iij. Vini Hispanici, 3 ij. fiat ex arte Opiata.

Virtues.—This Electuary is used in malignant Fevers, the Plague, to kill the Worms, to resist Putrefaction, for the Colick; and provokes Sleep when new.—The Dose is from a Scruple to a Drachm.

Dias-

Diafcardium Francisci Deleboe filveii reformatum. R. *Foliorum ficcorum scordii*, ℥ ij. *Radicis imperatoriae*, Cinnomomi, āa ℥ j. *Radicis Gentianae*, *foliorum Cardui Benedicti*, *Distamni Cretici*, *Boli Armenae*, *Gummi Arabici*, āa ℥ ℔. *Nucis Moschatae*, 3 iij. *Radicis Angelicae*, *Opium*, *Croci*, āa 3 ij. *Acaciae verae*, 3 j. ℔. *Mellis Anthasoti*, ad *Consistentiam Eleſtuarii mollis Coſti*, lb. ij. *fiat opiata*, S. A.

Virtues.—This Eleſtuary is ſudorifick, appeaſes Pains, provokes Sleep, and ſtops a Loofeneſs.—The *Dofe* is from five Grains to a Scruple.

Note, That I chuſe here to employ the Drugs in Subſtance, rather than in Extraſt, as it was preſcribed by the Author, becauſe what they have the moſt eſſential, is carried away by the Diſtillation.

Confeſtio Narcotica, A. Mynſicht. R. *Nucis Moschatae*, ℥ ℔. *Boli Armenae præparatae*, *Laudani* & *florum Papaveris erratici*, āa 3 iij. *Croci orientalis*, *Trochiſchorum Ramiſch*, āa 3 ij. *Croci Martis aſtringentis*, 3 j. ℔. *Radicis Tormentillae*, *Biſtortae* & *Zedoariae*, āa 3 j. *Magiſterii Corallorum*, *Succini albi præparati*, *Cornu cervini uſti*, *Caryophyllorum*, āa 3 ℔. *Camphorae*, g. v. *Syrupi de papavere Simpl.* & *de Fufubis*, āa 3 iv. *fiat Eleſtuarium*, S. A.

The ſame Method, as to pounding the Ingredients, mixing them, &c. is to be obſerved in the Preparation of all the Eleſtuaries, I have preſcribed for ſome of them; therefore I think it needleſs to repeat it every Time.

Virtues.—This Confeſtion appeaſes the Head-ach; the Pains of the Stomach, and of the Matrice; it provokes Sleep, ſtops the Loofeneſs, the Hemorrhages, and Gonorrhœa, abates the Vapours, appeaſes the Cough and the Hickup.—The *Dofe* is from half a Scruple to a Drachm.

Confeſtio Alkermes reformata. R. *Syrupi Kermefini optimi recenter parati*, & *ad mellis Conſistentiam coſti*, lb. j. ℔s. *Santali Citrini*, & *Cinnamomi*, āa ℥ j. *Ambræ Griſeæ*, 3 j. *Mofchi*, 3 ℔s. *Oleorum Macis* & *Caryophyllorcan*, āa gutt. vj. *fiat Confeſtio*, S. A.

The Pharmacopœa of *Paris* has retrenched the Silk from the Confeſtion *Alkermes*, which can by no Means diminifh the Virtue of the Composition; ſince Silk can communicate no Virtue to the Liquor it is boiled in. I retrench likewiſe the Roſe Water, becauſe in boiling, its volatile Particles, in which conſiſts all its Virtues, are entirely diſſipated: And alſo the Pearls, and *Lapis Lazuli*, which are alkaline and aſtringent Matters, but cannot communicate any cardiack Quality to the Confeſtion, for they have no volatile nor penetrating Particles, to communicate themſelves to the Blood, and thereby help it to expel what is contrary to it: As for the Gold which is alſo often employed in the Confeſtion *Alkermes*, it cannot ſerve but as of an Ornament to it, ſince it is ſo hard a Matter that it cannot be digeſted in the Stomach; and therefore is voided in the ſame Form and Quality it was taken. The Juice of Apples is alſo retrenched, ſince the Silk is retrenched; it being employed in the Confeſtion only to extraſt the Quality of the Silk.

Virtues.—The Confeſtion *Alkermes* is proper to ſtrengthen the Heart, the Stomach, and the Brain; to reſiſt Putrefaction, to raiſe the Spirits, to expel the Melancholy, and to provoke the Seed. It is preſcribed in the Palpitations of the Heart, and in the Syncope; and it hinders Abortion.—The *Dofe* is from a Scruple to a Drachm. It is alſo employ'd in Epithem, applied on the Region of the Heart, and of the Stomach.

They uſe in *France* an Opiate of Kermes, to ſtrengthen Horſes, whereof here follows the Deſcription.

Opiata Kermes. R. *Granorum Kermes*, ℥ xvj. *Baccarum Juniperi*, ℥ viij. *Cubebæ*, *Baccarum Lauri*, āa ℥ vj. *Radicum Scorſoneræ*, *Imperatoriae*, *Zedoariae*, *Ireos florentiae*, *Enulae Campanæ*, *Rafuræ cornu cervi*, & *Eboris*, āa ℥ iv. ℔s. *Corticum Arantiorum*, & *Citri Siccatorum*, āa ℥ iv. *Cinnamomi*, ℥ ℔s. *Nucis Moschatae*, *Caryophyllorum*, āa 3 ij. *Miſceantur omnia ſimul, pulverentur*, & *cum mellis ſpumati*, lb. xiv. ℥ viij. *fiat Opiata*, S. A.

Mr. *Solleyſel*, in his Book *Of the perfect Farrier*, orders for a Horſe four Ounces of this Opiate in a Quart of white Wine, or two Ounces in a Pint of Sack. It could alſo be adminiſter'd to Men from half a Drachm to two, to ſtrengthen the Stomach, and reſiſt the Malignity of the Humours.

Opiata Cardiaca Collegii Lugdunenſis. R. *Baccarum Juniperi*, ℥ iv. *Pulveris Viperini*, *Macis*, *Radicum Angelicæ*, *Aristolochiæ longæ*, & *rotundæ*, *Biſtortæ*, *Carlinæ*, *Contrayervæ*, mei *Athamantici*, āa ℥ j. *cum melle aqua ſcordii coſto* & *deſpumato*, F. *Opiata*, S. A.

The Berries, Mace, and Roots, having been well pounded together, muſt be mixed with the Powder of Viper: Then you muſt boil three Pounds and three Ounces of the beſt Honey in five or ſix Ounces of diſtilled Water of Scordium, to the Conſiſtence of a liquid Eleſtuary; wherein you'll mix the Powders, to make an Eleſtuary or Opiate, which is to be kept in a Pot well ſtopped for Uſe.

Virtues.—This Opiate is proper to reſiſt the Malignity of the Air, in Time of the Plague; to expel by Perſpiration the bad Humours; to ſtrengthen the Heart, the Stomach and the Brain; for the Worms, and the Bites of venomous Beaſts.—The *Dofe* is from a Scruple to four.

Opiate Antinephretick.—Take the Judaick Stone, Succin, Gayac, the Leaves and Flowers of the Golden Rod, of each four Ounces; Sarſaparilla, the Berries of Bays, and of Juniper, of each three Ounces; Sal-prunellæ and Sulphur, of each half an Ounce; Mercurius Dulcis, two Drachms; Scammony and Reſine of Jalap, of each a Drachm; pound and grind together the Judaick Stone, and Mercurius Dulcis; the Gayac, Sarſaparilla, Golden Rod, Berries, and Seeds together; the Salts together, and the Reſines together; then mix exactly all thoſe Powders, and incorporate them in a Mortar, with ſixteen Ounces of the beſt Honey, the Pulp of Tamarines, and Turpentine, of each four Ounces; Oils of Gayac, of Succin, and Baſam Capivi, of each an Ounce and a half; for an Opiate, which muſt be kept for Uſe.

Virtues.—This Opiate is a great aperitive, it purges gently, and is uſed to prevent the Nephretick, to attenuate and divide the Stone of the Reins and of the Bladder; for the Rheumatifm; and for the Palfy when it firſt begins.—The *Dofe* is from a Drachm to two.

A Confeſtion againſt Worms.—Take of Semen contra, one Ounce, the beſt Rhubarb, and Mercurius Dulcis, of each half an Ounce: Pound the Semen contra, and the Rhubarb together; and the Mercurius Dulcis by itſelf; mix the Powders, and incorporate them in half a Pint of Syrup of Juice of Porcelain, boiled to the Conſiſtence of a ſoft Eleſtuary, for an Opiate, which is to be kept in a Glaſs or Stone Veſſel.

Virtues.—This Opiate is proper to kill the Worms, and evacuate them gently; and to hinder their Generation.—The *Dofe* is from a Scruple to two Drachms.

Eleſtuarium Saſſafras reformatum. R. *Ligni Saſſafras odorantiſſimi*, ℥ ij. *Cinnamomi*, 3 iij. *Ambræ Griſeæ*, 3 ℔s. *Macis*, 3 j. *Mofchi gr.* iij. *Sacchari albi in aqua ſeniculi diſſoluti* & *coſti*, lb. j. ℔s. *fiat Eleſtuarium*, S. A.

Virtues.—This Eleſtuary is proper to reſiſt the Malignity of the Humours; it is ſudorifick; it ſtrengthens the Brain, the Stomach, and the Heart, ſharpenſ the Sight, and helps the Digeſtion.—The *Dofe* is from half a Drachm to two Drachms.

Confeſtio Cephalica, A. Mynſicht reformata. R. *Pulveris Dialunæ*, *A Mynſicht*, ℥ j. ℔s. *Radicis Diſtamni albi*, *Seminis Citri mundati*, *Granorum Kermes*, *Seminis Antoſæ*, *Extraſti lilii Convallium*, āa 3 ij. *ſalis Cranii humani, juccini albi præparati* āa 3 j. ℔s. *Croci*, *Galangæ minoris*, *Cubebæ*, āa ℥ j. *Oſſis de Corde cervi*, 3 ij. *Conſervæ florum Pæoniæ Vitriolatae*, *anthos* āa ℥ j. *Sacchari Candi albi*, in *aqua Apopleſtica diſſoluti*, *Syrupi acetofiſtatis Citri*, āa ℥ viij. *Miſce*, *fiat Eleſtuarium*, S. A.

The Roots, Seeds, the Bone of the Heart of a Stag, the Saſſon, the Cubebeſ, and the Kermes muſt be pounded together, and mixed afterwards with the Succin, the Salt of human Cranium, and the Powder Dialunæ: The Conſerve of the Flowers of Peony muſt be moiſtened with ſome Drops of Spirit of Vitriol, and beaten with the Conſerve of Flowers of Roſemarin in a Marble Mortar, adding to it ſome Syrup of Lemons to make a liquid Paſte, which ſhall be ſtrained through a Sieve of Horſe-Hair to extraſt the Pulp: Diſſolving the Sugar-candy in about four Ounces of the apopleſtick Water of *A. Mynſicht*, over a ſlow Fire, and mixing the Diſſolution with the Syrup of Lemon, boiled in a glazed earthen Diſh to the Conſiſtence of a liquid Eleſtuary, in which

which must be dissolved the Extract of the Lillies of the Valleys, and the Pulps; and when the whole is quite cold, the Powders shall be incorporated with it to make a Confection to be kept in a Pot well stopped.

Virtues.—This Confection is proper for all the Maladies of the Brain; which it rejoices and strengthens. The Dose is from half a Drachm to a Drachm.

Electuarium Pectorale. *Rx.* Pinearum, 3j. Succu Glycyrrhizæ, Amygdalarum dulcium, Avellanarum, aa 3 ss. Hyssopi, Capillorum veneris, seminis urticæ, Radicis Ireos, & Aristolochiæ rotundæ, aa 3j ss. Enulæ Campanæ, Piperis nigri, Seminis Nasturtii, aa 3 ss. Mellis despumati, lb. j. 3 ij. fiat Electuarium, S. A.

Virtues.—This Electuarium is proper to provoke Expectoration, to loosen the Phlegms fastened to the Lungs, to the Breast, and to the Diaphragm, and to help Respiration. — The Dose is from a Scruple to a Drachm.

Electuary of Garlick.—Take eight Cloves of Garlick, pound them in a Marble Mortar with some Honey, to make of it a liquid Paste, which must be strained thro' a Sieve turn'd upside down: Add to it four Scruples of Castoreum, Sperma ceti, Juniper Berries, dried Leaves of Parietary, all in Powder, of each two Scruples; five Drachms of the best Treacle, and four Ounces of Oxy-mel of Squill boiled to the Consistence of Honey, for an Electuary, which must be kept in a Pot well stopped.

Virtues.—This Electuary is proper for the Nephretick, and the windy Colick; it resists the Malignity of the Humours, and is used in the Time of the Plague. — The Dose is from a Scruple to a Drachm.

Electuarium Camphoratum Kegleri. *Rx.* Camphoræ, 3j. Zingiberis, Radicis Dictamni albi, & Tormentiallæ, Nucis Vomice, Ossis de Corde cervi, aa 3 ij. Theriacæ Andromachi, 3 iv. Sacchari albi in aqua acetosæ cotti, lb. j.

Pound together the Nux vomica, after it has been rasped, the Bone of the Heart of a Stag and the Roots; and the Camphire with some Spirit of Wine. Mix the Powders; and having boiled the Sugar in the Water of Sorrel to the Consistence of Opiate; mix with it when almost cold, the Theriacle, and afterwards the Powders, to make of it an Electuary, which must be kept in a Pot well stopped.

Virtues.—This Electuary is sudorifick, and hysterick, proper to resist Venom, and the Malignity of the Humours. — The Dose is from a Drachm to two.

I would retrench from this Composition the Nux vomica, because it swells in the Stomach, and stops the Respiration.

Confectio Pretiosa, A. Mynsicht, Reformata. *Rx.* Conservæ florum Tunicæ, & Rosarum vitriolat. aa 3 viij. Oleo sacchari Citri, 3 vj. Unam nucem Moschatam in India conditam. Granorum Kermesinorum, cornu alcis, aa 3j. ss. Mastichis electi, ligni Aloes, Galangæ minoris, Cardamomi minoris, aa 3j. Ambræ Griseæ, Croci, aa 3 ij. Moschi, Ossis de Corde cervi, Oleorum Cinnamomi, Macis, aa 3j. Caryophyllorum, Rosarum, aa 3 ss.

Pound together the Bone of the Heart of a Stag, the Cardamum, the Galanga, the Wood of Aloes, the Nail of an Elk, and the Berries of Kermes; the Mastich, the Ambergrease, and the Musk together: Pound in a Marble Mortar the Nutmeg Confect, till it be reduced into a Paste, mix it with the Conserves, and strain the whole Mixture through a Sieve of Horse-Hair to extract the Pulp; then incorporate with it your Powders, with a sufficient Quantity of Syrup of Kermes to make an Electuary, which is to be kept in a Pot well stopped.

Virtues.—This Confection is esteemed a grand Remedy against the Palpitation of the Heart, and other Weakness; it repairs the exhausted Strength, and is good in the Scurvy, Leprosy, Apoplexy, and Epilepsy; it provokes the Seed. — The Dose is from a Scruple to a Drachm.

I have retrenched from this Composition, the Or potable, the Tincture of Coral, the Magisterium of Pearls, and the precious Stones, as needless Ingredients.

Electuarium Scorbuticum. *Rx.* Conservarum Cochlearia, 3 ij. ss. Chamædryos, Melissæ, Rosarum pallidarum, Citri, aa 3 vj. Cinnamomi, Cardamomi, aa 3j. Conditorem calami Aromatici, Zingiberis, Radicis Pimpinellæ, Corticis Citri, aa 3 ij. Extractorum Absinthii & Juniperi, Seminis Sinapi & Erucæ, aa 3 ij. Tartary Vitriolati, 3j. ss. Oleo-

rum Cinnamomi, 3 ss. Anisi, 3j. cum Spiritu de Cinnamomo & de Cochlearia, q. s.

The Cinnamon, Cardamum, and the Seeds, must be well pounded together; and the Powders mixed with the vitriolated Tartar, beat in a Marble-Mortar, the Lemon Peel, and the Confect Roots, and the Conserves, till they be reduced into a Paste, humecting them with some Syrup of Lemons, straining them afterwards into a Pulp through a Sieve of Horse-Hair; and mixing in that Pulp the Extracts, the Powders, the Oils, and a sufficient Quantity of the Spirits of Cochlearia, and Cinnamon, to make an Electuary, which must be kept in a Pot well stopped.

The Extracts of Juniper-Berries, and of Wormwood, cannot be made without letting Escape the most volatile Parts, in which their principal Virtue consisted. Therefore it would be better to employ here the Juniper-Berries, and Summits of Wormwood pounded only.

Electuarium Oxydorcicum, Georgi Batei. *Rx.* Succorum depuratorum Rutæ & Chelidoniæ, aa 3 iv. Mellis optimi, lb. j. Coque despumando ad debitam Consistentiam, deinde adde, pulveris summitatum Euphrasæ nigris surculis 3 ij. Seminis fœniculi, 3 vj. Cinnamomi, Cubebæ, Caryophyllorum, Macis, Macropiperis, aa 3j.

Pound together the Plants, Cinnamon, Seeds, Fruits, and Mace; and after the Juices have been extracted by Expression, and depurated, they must boil with the Honey to the Consistence of Opiate; mixing afterwards the Powders in it to make an Electuary to be kept for Use.

Virtues.—This Electuary is very good to sharpen the Sight, and strengthen it. The Author thereof orders to take it Morning and Night, three Drachms for a Dose.

Cordial Confection against Melancholy.—Take Cinnamon, Cloves, and Mace, and prepar'd Pearls, of each three Drachms; let the Cinnamon, Cloves, and Mace, be pounded together, and mixed afterwards with the prepared Pearls, and with a sufficient Quantity of Syrup of Gilly-Flowers, to form an Electuary.

Virtues.—This Confection strengthens the Heart, the Brain, and the Stomach, abates the Vapours, and dissipates Melancholy. — The Dose is from a Drachm to two.

Electuarium contra Dysenteriam, Philippi Hoechstetteri. *Rx.* Radicum consolidæ majoris, 3 vj. Crassulæ, seu Telephiti tragi, 3 ss. Croci Martis astringentis, 3j. ss. Nucis Moschatæ, 3 iv. Pulveris Diarrhodon abbatis, Trochiscorum de Spodio, aa 3 ij. Ramich, 3j. Rob. Prunellorum Sylvestrium, 3 ij. Conservæ Rosarum rubrarum antique vitriolatæ, 3 ij. Pimpinellæ Sanguisorbæ, 3 x. Syruporum ex Rosis siccis & Myrtillorum, aa 3j. Theriacæ novæ Andromachi, 3 ss. fiat Electuarium.

Virtues.—This Electuary stops the Dysenteria, Diarrhæa, Lienteria, the immoderate Flux of the Menfes, the spitting of Blood, and the Hemorrhages. — The Dose is from a Drachm to three.

Electuarium Terebinthinatum. *Rx.* Terebinthinæ Claræ lbj. Radicis Bismalvæ, Graminis, Ononidis, Bruscii, Liquiritiæ aa 3j. Gummi Arabici, & Tragacanthi Ocholorum Cancræ preparatorum, Nitri Purificati, Salis Sulphuris, Millepedum preparatorum aa 3 ij. Salis Volatilis Succini, Aquilæ Albæ aa 3ij.

The Roots and Millepedes must be pounded together, the Gums in a warm Mortar; the Salts by themselves, and the Mercurius Dulcis by itself; then the Powders must be mixed with the Crab's Eyes prepared; and the whole incorporated with the Turpentine to make an Electuary, which must be kept for Use.

Virtues.—This Electuary is proper to attenuate the Stone in the Reins and the Bladder; to expel the Sand and Phlegms by Urine, for the Nephretick; to cleanse and consolidate the Ulcers of the Reins, and of the Bladder, and of the Matrice; for the virulent Gonorrhœa's, and all Retentions of Urine. — The Dose is from a Drachm to a Drachm and a half in Bolus.

Triphera Persicat Reformata. *Rx.* Seminis Violarum, & Myrabolanorum Citrinorum, aa 3 viij. Foliorum Sennæ Mundatorum, Rhei electi aa 3 ij. Agarici Trochiscati, & Tartari Solubilis aa 3j. Conservæ Violarum lbj. Mannæ Calabrinæ, Pulpæ Cassiæ aa 3 iv. Pulpæ Tamarindorum 3 ij. Sacchari Albi, in Succis Apii, Lupuli, & Endrivi, Depuratis,

Depuratis Cœsti lbij. *Fiat Eleſtuarium*, S. A.

Virtues.—This *Tryphera* (which *Tryphera* ſignifies nice) purges gently; it is given for the Yellow Jaundice, for the Obſtructions of the Spleen, and for the Melancholy.—The *Dofe* is from two Drachms to an Ounce.

Catholicum Simplex Reformatum. *R*. *Decoſti Radicum Althææ, Cichorei, Polypodii Quercini, & Glycyrrhiſæ Uvarum Paſſarum Expurgatarum, Foliorum Arthemifæ, Agrimonii, Capillorum Veneris, & Seminis Aniſi* lbiv.

In which you'll boil three Pounds of ſkimmed Honey, and a Pound of Syrup of pale Roſes, to the Conſiſtence of Opiate, then mix with it *Pulpæ Caſſiæ recens extractæ*, lbſs. *Pulveris Sennæ Mundatæ* ℥viij. *Agarici Trochiſcati* ℥ij. *Rhubarbari, Tartari Solubilis* aa ℥j. *Fiat Eleſtuarium*.

Virtues.—This *Eleſtuary* purges all the Humours.—The *Dofe* is from a Drachm to an Ounce. It is given in Bolus, and in Glyſters.

Note, That this Preparation is called *Catholicum*, which ſignifies univerſal, becauſe it is ſuppoſed to purge all Sorts of Humours, as the Bile, the Pituita, and the Melancholy.

Catholicum Duplicatum Reformatum. *R*. *Polypodii Quercini Contuſi* ℥ij.

Boil it in two Quarts of common Water, and in the Colature boil four Pounds of white Sugar to the Conſiſtence of Honey; then take it off the Fire, and when almoſt cold, mix with it, *Pulparum Caſſiæ, & Tamarindorum, Recenter Extraſtarum, Pulvis Rhubarbari Eleſti*, aa ℥iv. *Myrabolanorum Citrinorum, Sennæ Mundatæ, Seminis Violarum* aa ℥ij. *Tartari Solubilis, Roſarum Rubrarum* aa ℥j. *Fiat Eleſtuarium*, S. A.

Virtues.—This *Eleſtuary* is ſaid to purge all the Humours; it purges gently by Stools in binding; therefore it is given in the Loofeneſs.—The *Dofe* is from two Drachms to an Ounce.

Catholicum Frambeſarii Reformatum. *R*. *Pulparum Caſſiæ* ℥ij. *Tamarindorum* ℥iſs. *Sennæ Mundatæ & Cremoris Tartari* aa ℥j. *Jalappæ & Salis Tartari* aa ℥ſs. *Rhubarbari* ℥ij. *Mellis Deſpumati* ℥ix. *Fiat Eleſtuarium*.

Virtues.—This *Catholicum* is more purgative than the preceding one, and purges all Humours.—The *Dofe* is from two Drachms to an Ounce.

Catholicum Quercetani Reformatum. *R*. *Succorum Depuratorum Roſarum Pallidarum* lbj. *Chicorii, Lupuli & Fumariæ* aa lbſs. *Sacchari Albi* lbij.

Boil them together to the Conſiſtence of Honey; and being taken off the Fire, mix with it, when half cold, a Pound of Manna depurated in the Juice of pale Roſes; and the Pulps of Caſſia, and of Tamarinds, of each half a Pound: Then put the Mixture over a ſlow Fire, to boil to the Conſiſtence of a ſoft *Eleſtuary*; and when half cold, add to it four Ounces of Senna in Powder, two Ounces of Rhubarb, Agarick newly trochiſcated, and Cream of Tartar, of each an Ounce and half, to make an *Eleſtuary*, which muſt be kept for Uſe.

Virtues.—This *Eleſtuary* purges all Humours.—The *Dofe* is from two Drachms to ſix.

Catholicum pro clyſteribus Reformatum. *R*. *Decoſti Foliorum Mercurialis, Malvæ, Violarum, Parietariæ, & Seminis Fœniculi* lbviij.

In which muſt be diſſolved eight Pounds of the beſt Honey, and the whole boiled to the Conſiſtence of Opiate; then add to it two Pounds of Pulp of Pruines, the Powder of oriental Leaves, the Root of Briony, the Seeds of Violets, of each eight Ounces; Aniſeed and Sal Gemmæ, of each two Ounces, to make an *Eleſtuary* according to Art.

Virtues.—This *Catholicum* ſoftens the Humours and purges them, and is only uſed in Clyſters.—The *Dofe* is from half an Ounce to two Ounces for each Clyſter.

Eleſtuarium Lenitivum Pharmacopœe Pariſienſis. *R*. *Hordei Excorticati, Radicis Polypodii Quercini Contuſæ, Paſſularum Enucleatarum, Tamarindorum* aa ℥ij. *Jujubas, Pruna, Sebeſten* aa, xx. *Seminis Violarum, Liquiritiæ Roſæ & Contuſæ* aa ℥j. *Foliorum Mercurialis, man. ij. Adiantum man. j.*

Make a Decoction thereof in twelve Pints of common Water, till they be reduced to ſeven; then add towards the End *Foliorum Orientalium Mundatorum* ℥ij. *Seminis*

Fœniculi Dulcis ℥ij. to four Pints of the Colature add three Pounds of the beſt Sugar; letting the whole Mixture boil to the Conſiſtence of Syrup; in which muſt be diſſolved the Pulps of Pruines boiled in one Part of the Decoction left; of Tamarins, and of Caſſia ſtrained with the reſt of the Decoction, of each half a Pound; five Ounces of Senna in Powder, and two Drachms and a half of Aniſeed, for an *Eleſtuary*.

Virtues.—This *Eleſtuary* ſoftens the Humours, and purges particularly the Bile, without Violence.—The *Dofe* is from half an Ounce to an Ounce and a half.

Lenitivum aliud excellentiſſimum. *R*. *Decoſti Radicis Althææ, & Ficum Pinguum* lbiv. *Sacchari Albi* lbij. *Coquantur ad Conſiſtentiam Mellis, tunc miſce Pulpæ Caſſiæ recenter extractæ* lbj. *Pulpæ Prunorum, Pulveris Sennæ* aa lbſs. *Seminis Violarum* ℥ij. *Tartari Solubilis* ℥iſs. *Fiat Eleſtuarium*, S. A.

Lenitivum pro Clyſteribus Reformatum. *R*. *Decoſti Radicum Polypodii Quercini, Ireos Noſtratis, & Sambuci, Foliorum Mercurialis, Althææ, Parietariæ, & Violarum, florum Camomillæ & Meliloti, Seminis Fœniculi* lbxxx. In fifteen Pounds or Pints thereof you muſt diſſolve nine Pounds of common Honey; boil it afterwards to the Conſiſtence of Opiate, and then diſſolve it in the Pulp of Pruines, boiled in one Part of the Decoction left; and the Caſſia ſtrained with the reſt of the Decoction, of each ſix Pounds, adding to it afterwards the Powders of the Roots of Bryony, of Hermodacts, of Senna, of the Seed of Violets, of each ℥xx. ten Ounces of Agarick, and eight Ounces of Sal Gemmæ; for an *Eleſtuary*, according to Art.

Confeſtio Hamec Reformata. *R*. *Paſſularum Mundatarum* lbſs. *Polipodii Quercini Contuſi* ℥jſs. *Epithymi* ℥j. *Foliorum Abſinthii, Thymi, Roſarum Rubrarum, Seminum Aniſi, Fœniculi, Fumariæ* aa ℥ſs. *Zingiberis, Spicæ nardi*, aa ℥ij.

Bruise all theſe Drugs together, and boil them in an earthen Veſſel glazed, in ſix Pints of diſtilled Whey, and two Pints of Water of Fumitory, to the Conſumption of half the Humidity; ſtrain afterwards the Decoction with Expreſſion, and in the Colature diſſolve ſkimmed Honey and white Sugar, of each a Pound and a half; then boil it to the Conſiſtence of Honey; and having taken the Veſſel off the Fire, diſſolve in the Matter eight Ounces of Pulp of Caſſia, and half a Pound of that of Pruines; and at laſt mix with it the Powders of Citrin Myrabolans, and of Senna, of each three Ounces, two Ounces of Agarick; Troches of Alhandal and Rhubarb, of each an Ounce and a half; Scammony and Seed of Violets, of each an Ounce; Salt of Fumitory, and of Wormwood, of each three Drachms, for a *Confeſtion*.

Virtues.—This *Confeſtion* purges vigorously all Humours; it is uſed for the Venereal Diſeaſe, the Scurvy, the Itching of the Skin, the Itch, a Scald-head, Ring-Worms, and the King's Evil.—The *Dofe* is from a Drachm to ſix.

Confeſtio hamec minor reformata. *R*. *Paſſularum mundatarum, Prunorum, Jujubarum, Sebeſtæ*, aa ℥ij. *Epithymi, abſinthii vulgaris*, aa ℥ij. ſs. *Thymi, Calaminthæ Montanæ, Polypodii quercini contuſi, Glycyrrhiſæ, Radicis Bugloſſi*, aa ℥x. *Stæchadis Arabicæ, Chamædryos, Chamæpityos, Spongiæ, Cynorrhodi, ſeminis Aniſi*, aa ℥v. *Coquantur in aquæ, S. q. In colatura diſſolve ſapæ, & mellis diſpumati*, aa lb. j. ſs. *Coquantur ad Conſiſtentiam Eleſtuarium molliſ. Tunc depoſitâ ab igne Pelvi, & ſanè refrigeratâ materiâ, inſperge pulveris Myrabolanorum Indorum & Cubebarum*, aa ℥ij. *Scammonii*, ℥ij. *Agarici Trochiſcati, Tartari ſolubilis*, aa ℥j. *ſiat Confeſtio*, S. A.

Virtues.—This *Confeſtion* purges the Melancholy, the aduſt Bile, the coarſe Pituita; is proper for the Ring-Worms, the Itch, the King's Evil, and the Scurvy.—The *Dofe* is from a Drachm to half an Ounce.

Diaprunium ſimplex reformatum. *R*. *Decoſti Prunorum Damascenorum Colati, & Sacchari albi*, aa lb. ij. *Coquantur ad Conſiſtentiam opiatæ, tunc diſſolve pulpæ Prunorum*, lb. j. *Pulpæ Caſſiæ*, lb. ſs. *Pulveris ſeminis violarum*, ℥j. ſs. *Rhei & Tartari ſolubilis*, aa ℥j. *ſiat Eleſtuarium*, S. A.

Virtues.—This *Eleſtuary* is proper to prepare the Humours and looſen them.—The *Dofe* is from an Ounce to an Ounce and half.

Electuarium Diaprunum solutivum, seu Compositum. R \bar{z} . Diapruni simplicis supra scripti, lb. j. Scammonii subtilissimi pulverati, \bar{z} ss. Exquisite misceantur pistillo ligneo agitando, & fiat electuarium.

Virtues.—This Electuary purges very well all Humours.—The Dose is from a Drachm to six.

Benedicta laxativa emendata. R \bar{z} . Turbith electi, 3x. Corticis radices Esulæ minoris, \bar{z} j. Hermodactylorum, Diacrydii, aa 3vj. Salis Gemmæ, \bar{z} ss. Spicæ nardi, Zingiberis, Caryophyllorum, Croci, Cardamomi minoris, Galangæ, Macis, Seminum Apii, Carvi, Saxifragiæ, Feniculi, aa 3j. Pulverentur, Misceantur, & cum mellis despumati, lb. ij. ss. fiat Electuarium, S. A.

Virtues.—This Electuary purges the Pituita and Serosities from all Parts of the Body; it raises the Obstructions, provokes the Menfes, and expels the Wind.—The Dose is from a Drachm to six. It is also oftner employ'd in Clysters, from three Drachms to an Ounce for each Clyster.

Note, That the Name of *Benedicta* was given to that Composition because of its great Virtues.

Electuarium Aperiens A. Daquin. R \bar{z} . Foliorum Sennæ Orientalis Mundatorum \bar{z} vi. Diacrydii, Trochiscorum Albandal, Agarici Electi, Rhabarbari, & Seminis Violarum aa 3j. Sagapeni, Myrrhæ, Gummi Ammoniaci, aa 3j. Antimonii Diaphoretici, Mercurii Dulcis, aa 3vj. Salis Martis, & Tamarisci aa \bar{z} ss.

The Senna, Troches of Alhandal, Agarick, Rhubarb, Seed of Violets, and Sagapenum must be reduced together into a subtil Powder, the Gum Ammoniack, the Myrrh, and the Diacrydium pounded together; and the Mercurius Dulcis and Diaphoretick Antimony together; then all those Powders must be mixed with the Salts; and all together with six Pounds of skummed Honey, to make an Electuary, which must be kept for Use.

Virtues.—This Electuary purges all Humours, rarifies the viscous and coarte Matters, raises the Obstructions, and provokes the Menfes. It is prescribed in quartan Agues, Cachexies, hypochondriacal Maladies, and Hydrophy.—The Dose is from one Drachm to six.

Note, That this Composition is a Mixture of essential Remedies; there was but the Powder of the three Sanders, which having been found needless, in the original Composition, I have retrenched in this.

Electuarium Antihydropicum A. Daquin. R \bar{z} . Rhabarbari electi, Foliorum Sennæ orientalis mundat, Seminis geniste, Radicum Bryoniæ, Jalappæ, Mechoacan, Scammonii, Gummi guttæ, Trochiscorum Albandal, aa 3j. Extracti totius Esulæ, Opoponacis, Sagapeni, Gummi Ammoniaci, & Salis Martis, aa 3vj. Elaterii, \bar{z} ss. Succorum, Radicis, Ireos nostratis & Sambuci, ad extracti mollicris consistentiam inspissatorum, aa lbj. Extracti mollicris granorum Jujuperi & Syrupi de Rhamno Cathartico, aa lbj. fiat Electuarium, S. A.

Virtues.—This Electuary purges powerfully the Waters; it is used for the Hydrophy.—The Dose is from a Drachm to half an Ounce.

Electuarium Diaturbith minerale, A. Mynsicht. R \bar{z} . Mithridate Damaratis 3ij. Turbith mineralis, Pulveris Diarhodon Abbatis, ana 3ss. Spiritus Vitrioli rectificati, Olei Carminativi, A. Mynsicht, ana 3j. Syrupi de Jujubis, q. s. fiat Electuarium.

Four Ounces of the Syrup of Jujubes, boiled to the Consistence of Honey must be mixed with the Mithridate, adding to it afterwards the Spirit of Vitriol, the carminative Oil, and the Powders; stirring a long while that Mixture with a wooden Spatula, to make an Electuary, which is to be kept for Use.

Virtues.—This Electuary purges violently upwards, and sometimes downwards; it is proper for the Venereal Disease, the Hydrophy, and the Plague.—The Dose is from half a Drachm to a Drachm and a half in Bolus.

All the emetick Virtues of this Composition consists in the Turbith Mineral.

The Mithridate, the Powder Diarhodon, and the carminative Oil, are employed in this Composition to resist Venom, and to strengthen the Stomach against the Action of the Turbith Mineral; but those Ingredients are needless while the Vomitive operates; for the best Corrective which can be given to the Turbith Mineral is fat Broth,

because it facilitates Vomiting in softening the Acrimony of the Remedy.—Therefore this Preparation appears needless to me, and it suffices to keep the Turbith Mineral pure, to administer it in Pills, or in a Bolus when wanted, incorporated in some Conserve of Roses, or of Violets.

Electuarium Indum Majus Emendatum. R \bar{z} . Turbith Electi 3vi. Diacrydii 3jss. Tartari Solubilis 3j. Asariti 3ij. Syrupi Rosati solutivi ad consistentiam Mellis Cocti lbjss. Misce fiat Electuarium.

Virtues.—This Electuary purges the Pituita, and the other Humours from all the Parts of the Body.—The Dose is from one Drachm to half an Ounce.

Electuarium Diabazemer Emendatum. R \bar{z} . Succo Pomorum Redolentium Depurati, & Sacchari Albi ana lbjss. Coquantur simul ad Consistentiam Opiatæ, tunc adde Pulvis Sennæ 3ij. Radicum Ellebori Nigri, Turbith Gummosi, Rhei Electi, Salis Tamarisci, & Fraxini ana 3ss. Misce, fiat Electuarium, S. A.

Virtues.—This Electuary is used to purge the Manicks, Hypochondriacks, Epileptick, those that have the Pox and the Leprosy.—The Dose is from one Drachm to three.

Hiera Picra Simplex Galeni. R \bar{z} . Aloes Succotrinæ 3vi. 3ij. Cinnamomi, Xylobalsami, vel hujus loco surculorum lentisci, Asari, Spicæ Indicæ, Croci, Mastiches ana 3ij. Mellis Despumati lbj. 3iis. Fiat Electuarium, S. A.

The Cinnamon, Xylobalsam, or in its stead the Lenitewood, the Asarum, and the Spikenard, must be pounded together, the Aloes and Mastich together; and the Saffron, after it has been dried between two Papers by itself; the Ingredients thus pounded must be mixed together, and the Powder may be kept to be used when wanted: It is introduced into several Compositions.

When it is wanted to make the Electuary, one Part of that Powder must be mixed in three Parts of skummed Honey boiled to the Consistence of a liquid Electuary.

Virtues. The *Hiera Picra* is employ'd to purge the Stomach, to raise the Obstructions, to provoke the Menfes, and the Piles, and to purify the Blood.—The Dose is from a Drachm to half an Ounce in Bolus, by reason of its extreme Bitterness. It is also used in Clysters for the Colick, the Hystericks, and the Apoplexy; from two Drachms to an Ounce for each Clyster.

Note, That *Hiera Picra* are two Greek Words, the first whereof signifies great and sacred, and the other bitter; Galen having so great an Opinion of that Composition that he gave it that fine Name:

The purgative Virtue of the *Hiera Picra* consists in the Aloes.

Hiera Picra Reformata. R \bar{z} . Aloes Succotrinæ 3ij. Agarici Trochiscati, & Tartari solubilis ana 3j. Diacrydii 3vi. Mellis despumati 3xij. fiat Electuarium, S. A.

Virtues.—This *Hiera Picra* purges with Violence enough; it is used for the windy Colick, the Apoplexy, Lethargy, and Epilepsy.—The Dose is from half a Drachm to three Drachms.

Hiera Diacolocynthidos Pacchii Reformata. R \bar{z} . Trochiscorum Albandal, Agarici, Stechadis Arabiæ, Marrubii Albi, ana 3x. Opoponacis, Sagapeni, Seminis Petroselinii, Radicis Aristolochiæ Rotundæ, Piperis albi aa 3v. Cinnamomi, Spicæ Nardi, Myrrhæ, Croci, ana 3ss. Salis Armoniaci 3vi. Mellis Despumati & Cocti lbij. fiat Electuarium, S. A.

Virtues.—This *Hiera* is employ'd in the Epilepsy, Apoplexy, Palsy, Lethargy, to provoke the Menfes, to expel the After-birth, and to purge the Pituita of the Brain, and of the Joints.—The Dose is from two Drachms to an Ounce. It is also used in Clysters, from an Ounce to an Ounce and a half for each Clyster.

All the purgative Virtues of this Composition proceeds from the Troches of Alhandal, and the Agarick.

Hiera Logadii Reformata. R \bar{z} . Trochiscorum Albandal & de Agarico, Aloes Succotrinæ ana 3ss. Diacrydii, Ellebori Nigri, Elaterii, Salis Armoniaci, Gummi Ammoniaci, ana 3vi. Bdellii, Opoponacis, Sagapeni, Croci, Castorei, Aristolochiæ Rotundæ, ana 3ij. Mellis Despumati, lbjss. fiat Electuarium.

Virtues.—This *Hiera* purges with much Violence; it is employ'd for the hypochondriacal Melancholy, the Vertiges, the Epilepsy, Leprosy, Apoplexy, Lethargy, Sciatica,

Depuratis Cocti lb iij. *Fiat Electuarium*, S. A.

Virtues.—This *Tryphera* (which *Tryphera* signifies nice) purges gently; it is given for the Yellow Jaundice, for the Obstructions of the Spleen, and for the Melancholy.—The *Dose* is from two Drachms to an Ounce.

Catholicum Simplex Reformatum. *R*. *Decocti Radicum Althææ, Cichorei, Polypodii Quercini, & Glycyrrhizæ Uvarum Passarum Expurgatarum, Foliorum Arthemisæ, Agrimonii, Capillorum Veneris, & Seminis Anisi* lb iv.

In which you'll boil three Pounds of skimmed Honey, and a Pound of Syrup of pale Roses, to the Consistence of Opiate, then mix with it *Pulpæ Cassia recens extractæ*, lb fs. *Pulveris Sennæ Mundatæ* ℥ viij. *Agarici Trochiscati* ℥ iij. *Rhubarbari, Tartari Solubilis* aa ℥ j. *Fiat Electuarium*.

Virtues.—This *Electuary* purges all the Humours.—The *Dose* is from a Drachm to an Ounce. It is given in Bolus, and in Glysters.

Note, That this Preparation is called *Catholicum*, which signifies universal, because it is supposed to purge all Sorts of Humours, as the Bile, the Pituita, and the Melancholy.

Catholicum Duplicatum Reformatum. *R*. *Polypodii Quercini Contusi* ℥ iij.

Boil it in two Quarts of common Water, and in the Colature boil four Pounds of white Sugar to the Consistence of Honey; then take it off the Fire, and when almost cold, mix with it, *Pulparum Cassiæ, & Tamarindorum, Recenter Extractarum, Pulvis Rhubarbari Electi*, aa ℥ iv. *Myrabolanorum Citrinorum, Sennæ Mundatæ, Seminis Violarum* aa ℥ ij. *Tartari Solubilis, Rosarum Rubrarum* aa ℥ j. *Fiat Electuarium*, S. A.

Virtues.—This *Electuary* is said to purge all the Humours; it purges gently by Stools in binding; therefore it is given in the Looseness.—The *Dose* is from two Drachms to an Ounce.

Catholicum Frambesarii Reformatum. *R*. *Pulparum Cassiæ* ℥ iij. *Tamarindorum* ℥ fs. *Sennæ Mundatæ & Cremoris Tartari* aa ℥ j. *Jalappæ & Salis Tartari* aa ℥ fs. *Rhubarbari* ℥ ij. *Mellis Despumati* ℥ ix. *Fiat Electuarium*.

Virtues.—This *Catholicum* is more purgative than the preceding one, and purges all Humours.—The *Dose* is from two Drachms to an Ounce.

Catholicum Quercetani Reformatum. *R*. *Succorum Depuratorum Rosarum Pallidarum* lb j. *Chicorii, Lupuli & Fumariæ* aa lb fs. *Sacchari Albi* lb ij.

Boil them together to the Consistence of Honey; and being taken off the Fire, mix with it, when half cold, a Pound of Manna depurated in the Juice of pale Roses; and the Pulps of Cassia, and of Tamarinds, of each half a Pound: Then put the Mixture over a slow Fire, to boil to the Consistence of a soft *Electuary*; and when half cold, add to it four Ounces of Senna in Powder, two Ounces of Rhubarb, Agarick newly trochiscated, and Cream of Tartar, of each an Ounce and half, to make an *Electuary*, which must be kept for Use.

Virtues.—This *Electuary* purges all Humours.—The *Dose* is from two Drachms to six.

Catholicum pro clysteribus Reformatum. *R*. *Decocti Foliorum Mercurialis, Malvæ, Violarum, Parietariæ, & Seminis Feniculi* lb viij.

In which must be dissolved eight Pounds of the best Honey, and the whole boiled to the Consistence of Opiate; then add to it two Pounds of Pulp of Pruines, the Powder of oriental Leaves, the Root of Bryony, the Seeds of Violets, of each eight Ounces; Aniseed and Sal Gemmae, of each two Ounces, to make an *Electuary* according to Art.

Virtues.—This *Catholicum* softens the Humours and purges them, and is only used in Clysters.—The *Dose* is from half an Ounce to two Ounces for each Clyster.

Electuarium Lenitivum Pharmacopæe Parisiensis. *R*. *Hordei Excorticati, Radicis Polypodii Quercini Contusæ, Passularum Enucleatarum, Tamarindorum* aa ℥ ij. *Jujubas, Pruna, Sebesten* aa, xx. *Seminis Violarum, Liquiritiæ Rasæ & Contusæ* aa ℥ j. *Foliorum Mercurialis, man. ij. Adiantanti man. j.*

Make a Decoction thereof in twelve Pints of common Water, till they be reduced to seven; then add towards the End *Foliorum Orientalium Mundatorum* ℥ ij. *Seminis*

Feniculi Dulcis ℥ ij. to four Pints of the Colature add three Pounds of the best Sugar; letting the whole Mixture boil to the Consistence of Syrup; in which must be dissolved the Pulps of Pruines boiled in one Part of the Decoction left; of Tamarins, and of Cassia strained with the rest of the Decoction, of each half a Pound; five Ounces of Senna in Powder, and two Drachms and a half of Aniseed, for an *Electuary*.

Virtues.—This *Electuary* softens the Humours, and purges particularly the Bile, without Violence.—The *Dose* is from half an Ounce to an Ounce and a half.

Lenitivum aliud excellentissimum. *R*. *Decocti Radicis Althææ, & Ficum Pinguum* lb iv. *Sacchari Albi* lb iij. *Coquantur ad Consistentiam Mellis, tunc misce Pulpæ Cassiæ recenter extractæ* lb j. *Pulpæ Prunorum, Pulveris Sennæ* aa lb fs. *Seminis Violarum* ℥ iij. *Tartari Solubilis* ℥ fs. *Fiat Electuarium*, S. A.

Lenitivum pro Clysteribus Reformatum. *R*. *Decocti Radicum Polypodii Quercini, Ireos Nostratis, & Sambuci, Foliorum Mercurialis, Althææ, Parietariæ, & Violarum, florum Camomillæ & Meliloti, Seminis Feniculi* lb xxx. In fifteen Pounds or Pints thereof you must dissolve nine Pounds of common Honey; boil it afterwards to the Consistence of Opiate, and then dissolve it in the Pulp of Pruines, boiled in one Part of the Decoction left; and the Cassia strained with the rest of the Decoction, of each six Pounds, adding to it afterwards the Powders of the Roots of Bryony, of Hermodacts, of Senna, of the Seed of Violets, of each ℥ xx. ten Ounces of Agarick, and eight Ounces of Sal Gemmae; for an *Electuary*, according to Art.

Confectio Hamec Reformata. *R*. *Passularum Mundatarum* lb fs. *Polipodii Quercini Contusi* ℥ j fs. *Epithymi* ℥ j. *Foliorum Absinthii, Thymi, Rosarum Rubrarum, Seminum Anisi, Feniculi, Fumariæ* aa ℥ fs. *Zingiberis, Spicæ nardi*, aa ℥ ij.

Bruise all these Drugs together, and boil them in an earthen Vessel glazed, in six Pints of distilled Whey, and two Pints of Water of Furnitery, to the Consumption of half the Humidity; strain afterwards the Decoction with Expression, and in the Colature dissolve skimmed Honey and white Sugar, of each a Pound and a half; then boil it to the Consistence of Honey; and having taken the Vessel off the Fire, dissolve in the Matter eight Ounces of Pulp of Cassia, and half a Pound of that of Pruines; and at last mix with it the Powders of Citrin Myrabolans, and of Senna, of each three Ounces, two Ounces of Agarick; Troches of Alhandal and Rhubarb, of each an Ounce and a half; Scammony and Seed of Violets, of each an Ounce; Salt of Furnitery, and of Wormwood, of each three Drachms, for a *Confection*.

Virtues.—This *Confection* purges vigorously all Humours; it is used for the Venereal Disease, the Scurvy, the Itching of the Skin, the Itch, a Scald-head, Ring-Worms, and the King's Evil.—The *Dose* is from a Drachm to six.

Confectio hamec minor reformata. *R*. *Passularum mundatarum, Prunorum, Jujubarum, Sebestæ*, aa ℥ ij. *Epithymi, absinthii vulgaris*, aa ℥ ij. fs. *Thymi, Calaminthæ Montanæ, Polypodii quercini contusi, Glycyrrhizæ, Radicis Buglossi*, aa ℥ x. *Stæchadis Arabicæ, Chamædryos, Chamæpityos, Spongiæ, Cynorrhodi, seminis Anisi*, aa ℥ v. *Coquantur in aquæ, S. q. In colatura dissolve sapæ, & mellis dispumati*, aa lb. j. fs. *Coquantur ad Consistentiam Electuarii mollis. Tunc depositâ ab igne Pelvi, & sanè refrigeratâ materiâ, insperge pulveris Myrabolanorum Indorum & Cubebæ*, aa ℥ iij. *Scammonii*, ℥ ij. *Agaraci Trochiscati, Tartari solubilis*, aa ℥ j. *fiat Confectio*, S. A.

Virtues.—This *Confection* purges the Melancholy, the adust Bile, the coarse Pituita; is proper for the Ring-Worms, the Itch, the King's Evil, and the Scurvy.—The *Dose* is from a Drachm to half an Ounce.

Diaprunium simplex reformatum. *R*. *Decocti Prunorum Damascenorum Colati, & Sacchari albi*, aa lb. iij. *Coquantur ad Consistentiam opiatæ, tunc dissolve pulpæ Prunorum*, lb. j. *Pulpæ Cassiæ*, lb. fs. *Pulveris seminis violarum*, ℥ j. fs. *Rhei & Tartari solubilis*, aa ℥ j. *fiat Electuarium*, S. A.

Virtues.—This *Electuary* is proper to prepare the Humours and loosen them.—The *Dose* is from an Ounce to an Ounce and half.

Electuarium Diaprunum solutivum, seu Compositum. R. *Diapruni simplicis supra scripti*, lb. j. *Scammonii subtilissimi pulverati*, ʒ ss. *Exquisite misceantur pistillo ligneo agitando, & fiat electuarium.*

Virtues.—This Electuary purges very well all Humours. —The Dose is from a Drachm to fix.

Benedicta laxativa emendata. R. *Turbith electi*, ʒ x. *Corticis radice Esulæ minoris*, ʒ j. *Hermodactylorum*, *Diacydii*, aa ʒvj. *Salis Gemmæ*, ʒ ss. *Spicæ nardi*, *Zingiberis*, *Caryophyllorum*, *Croci*, *Cardamomi minoris*, *Galangæ*, *Macis*, *Semenum Apii*, *Carvi*, *Saxifragiæ*, *Fœniculi*, aa ʒj. *Pulverentur*, *Misceantur*, & *cum mellis despumati*, lb. ij. ss. *fiat Electuarium*, S. A.

Virtues.—This Electuary purges the Pituita and Serosities from all Parts of the Body; it raises the Obstructions, provokes the Menfes, and expels the Wind. —The Dose is from a Drachm to fix. It is also oftner employ'd in Clysters, from three Drachms to an Ounce for each Clyster.

Note, That the Name of *Benedicta* was given to that Composition because of its great Virtues.

Electuarium Aperiens A. Daquin. R. *Foliorum Sennæ Orientalis Mundatorum* ʒ vi. *Diacydii*, *Trochiscorum Albandal*, *Agarici Electi*, *Rhabarbari*, & *Seminis Violarum* aa ʒj. *Sagapeni*, *Myrrhæ*, *Gummi Ammoniaci*, aa ʒj. *Antimonii Diaphoretici*, *Mercurii Dulcis*, aa ʒvj. *Salis Martis*, & *Tamarisci* aa ʒ ss.

The Senna, Troches of Alhandal, Agarick, Rhubarb, Seed of Violets, and Sagapenum must be reduced together into a subtile Powder, the Gum Ammoniack, the Myrrh, and the Diacydium pounded together; and the Mercurius Dulcis and Diaphoretick Antimony together; then all those Powders must be mixed with the Salts; and all together with six Pounds of skummed Honey, to make an Electuary, which must be kept for Use.

Virtues.—This Electuary purges all Humours, rarifies the viscous and coarte Matters, raises the Obstructions, and provokes the Menfes. It is prescribed in quartan Agues, Cachexies, hypochondriacal Maladies, and Hydropsy. —The Dose is from one Drachm to fix.

Note, That this Composition is a Mixture of essential Remedies; there was but the Powder of the three Sanders, which having been found needles, in the original Composition, I have retrenched in this.

Electuarium Antihydopicum A. Daquin. R. *Rhabarbari electi*, *Foliorum Sennæ orientalis mundat*, *Seminis geniste*, *Radicum Bryoniæ*, *Jalappæ*, *Mechoacan*, *Scammonii*, *Gummi guttæ*, *Trochiscorum Albandal*, aa ʒj. *Extracti totius Esulæ*, *Opoponacis*, *Sagapeni*, *Gummi Ammoniaci*, & *Salis Martis*, aa ʒvj. *Elaterii*, ʒ ss. *Succorum*, *Radicis*, *Iros nostratis* & *Sambuci*, *ad extracti mollicis consistentiam inspissatorum*, aa lbj. *Extracti mollioris granorum Juniperi* & *Syrupi de Rhamno Cathartico*, aa lbj. *fiat Electuarium*, S. A.

Virtues.—This Electuary purges powerfully the Waters; it is used for the Hydropsy. —The Dose is from a Drachm to half an Ounce.

Electuarium Diaturbith mineral, A. Mynsicht. R. *Mitribidati Damaratis* ʒij. *Turbith mineralis*, *Pulveris Diarhodon Abbatis*, ana ʒ ss. *Spiritus Vitrioli rectificati*, *Oli Carminativi*, A. Mynsicht, ana ʒj. *Syrupi de Jujubis*, q. s. *fiat Electuarium*.

Four Ounces of the Syrup of Jujubes, boiled to the Consistence of Honey must be mixed with the Mithridate, adding to it afterwards the Spirit of Vitriol, the carminative Oil, and the Powders; stirring a long while that Mixture with a wooden Spatula, to make an Electuary, which is to be kept for Use.

Virtues.—This Electuary purges violently upwards, and sometimes downwards; it is proper for the Venereal Disease, the Hydropsy, and the Plague. —The Dose is from half a Drachm to a Drachm and a half in Bolus.

All the emetick Virtues of this Composition consists in the Turbith Mineral.

The Mithridate, the Powder Diarhodon, and the carminative Oil, are employed in this Composition to resist Venom, and to strengthen the Stomach against the Action of the Turbith Mineral; but those Ingredients are needles while the Vomitive operates; for the best Corrective which can be given to the Turbith Mineral is fat Broth,

because it facilitates Vomiting in softening the Acrimony of the Remedy. —Therefore this Preparation appears needles to me, and it suffices to keep the Turbith Mineral pure, to administer it in Pills, or in a Bolus when wanted, incorporated in some Conserve of Roses, or of Violets.

Electuarium Indum Majus Emendatum. R. *Turbith Electi* ʒvi. *Diacydii* ʒjss. *Tartari Solubilis* ʒj. *Asari* ʒij. *Syrupi Rosali solutivi ad consistentiam Mellis Costi* lbjss. *Misce fiat Electuarium*.

Virtues.—This Electuary purges the Pituita, and the other Humours from all the Parts of the Body. —The Dose is from one Drachm to half an Ounce.

Electuarium Diabalzemer Emendatum. R. *Succi Pomorum Redolentium Depurati*, & *Sacchari Albi ana* lbjss. *Coquantur simul ad Consistentiam Opiatæ*, *tunc adde Pulvis Sennæ* ʒij. *Radicum Ellebori Nigri*, *Turbith Gummosi*, *Rhei Electi*, *Salis Tamarisci*, & *Fraxini ana* ʒ ss. *Misce, fiat Electuarium*, S. A.

Virtues.—This Electuary is used to purge the Manicks, Hypochondriacks, Epileptick, those that have the Pox and the Leprosy. —The Dose is from one Drachm to three.

Hiera Picra Simplex Galeni. R. *Aloes Succotrinæ* ʒvi. ʒij. *Cinnamomi*, *Xylobalsami*, *vel hujus loco succulorum lentisci*, *Asari*, *Spicæ Indicæ*, *Croci*, *Mastiches ana* ʒij. *Mellis Despumati* lbj. ʒi ss. *fiat Electuarium*, S. A.

The Cinnamon, Xylobalsam, or in its stead the Lenitifewood, the Alarum, and the Spikenard, must be pounded together, the Aloes and Mastich together; and the Saffron, after it has been dried between two Papers by itself; the Ingredients thus pounded must be mixed together, and the Powder may be kept to be used when wanted: It is introduced into several Compositions.

When it is wanted to make the Electuary, one Part of that Powder must be mixed in three Parts of skummed Honey boiled to the Consistence of a liquid Electuary.

Virtues. The *Hiera Picra* is employ'd to purge the Stomach, to raise the Obstructions, to provoke the Menfes, and the Piles, and to purify the Blood. —The Dose is from a Drachm to half an Ounce in Bolus, by reason of its extreme Bitterness. It is also used in Clysters for the Colick, the Hystericks, and the Apoplexy; from two Drachms to an Ounce for each Clyster.

Note, That *Hiera Picra* are two Greek Words, the first whereof signifies great and sacred, and the other bitter; Galen having so great an Opinion of that Composition that he gave it that fine Name:

The purgative Virtue of the *Hiera Picra* consists in the Aloes.

Hiera Picra Reformata. R. *Aloes Succotrinæ* ʒij. *Agarici Trochiscati*, & *Tartaris solubilis ana* ʒj. *Diacydii* ʒvi. *Mellisdespumati* ʒxij. *fiat Electuarium*, S. A.

Virtues.—This *Hiera Picra* purges with Violence enough; it is used for the windy Colick, the Apoplexy, Lethargy, and Epilepsy. —The Dose is from half a Drachm to three Drachms.

Hiera Diacolocynthidos Paccii Reformata. R. *Trochiscorum Albandal*, *Agarici*, *Stachadis Arabie*, *Marubii Albi*, ana ʒx. *Opoponacis*, *Sagapeni*, *Seminis Petroselinii*, *Radicis Aristolochiæ Rotundæ*, *Piperis albi* aa ʒv. *Cinnamomi*, *Spicæ Nardi*, *Myrrhæ*, *Croci*, ana ʒ ss. *Salis Armoniaci* ʒvi. *Mellis Despumati* & *Costi* lbij. *fiat Electuarium*, S. A.

Virtues.—This *Hiera* is employ'd in the Epilepsy, Apoplexy, Palsy, Lethargy, to provoke the Menfes, to expel the After-birth, and to purge the Pituita of the Brain, and of the Joints. —The Dose is from two Drachms to an Ounce. It is also used in Clysters, from an Ounce to an Ounce and a half for each Clyster.

All the purgative Virtues of this Composition proceeds from the Troches of Alhandal, and the Agarick.

Hiera Logadii Reformata. R. *Trochiscorum Albandal* & *de Agarico*, *Aloes Succotrinæ ana* ʒ ss. *Diacydii*, *Ellebori Nigri*, *Elaterii*, *Salis Armoniaci*, *Gummi Ammoniaci*, ana ʒvi. *Bdellii*, *Opoponacis*, *Sagapeni*, *Croci*, *Castorei*, *Aristolochiæ Rotundæ*, ana ʒij. *Mellis Despumati*, lbjss. *fiat Electuarium*.

Virtues.—This *Hiera* purges with much Violence; it is employ'd for the hypochondriacal Melancholy, the Vertiges, the Epilepsy, Leprosy, Apoplexy, Lethargy, Sciatica,

Sciatica, Palsy, Hydropsy, the Scurvy, and to provoke the Menfes. — The *Dose* is from half a Drachm to two Drachms.

Note, That this *Hiera* borrows its Name from its Author *Logadius*, a Physician of *Memphis*.

DISTILLED WATERS.

Note, That as the *Distillation of Waters* is as necessary in the common *Pharmacy*, as in Chymistry, I think proper to give here a concise Treatise thereof; though I do not design to mention in this Place, those which depend purely on Chymistry, as the Aqua-fortis, the common Brandy, the Styptick and Phagedenick Waters, because I have described them at length in my Treatise of Chymistry, under the Letter C.

DISTILLATION, is a Rarefaction and Exaltation of the most humid and essential Parts of the Mixts, resolved by Fire into Vapours, which ascending to the Capital, and being cool'd there, are condensed into Drops which fall into the Receiver.

Distillations are made to separate the purest Substances of the Mixts, that they may be preserved without Corruption.

Distilled Waters are divided into *simple* and *composed*.

Simple distilled Waters are those extracted from the Plant without Addition, as Plantain, Rose, and Sorrel-Water, &c.

Composed distilled Waters are those distilled from several Ingredients, as Treacle-Water, Imperial Water, Aqua mirabilis, &c.

The Artist must use, as much as possible, Glass or Earthen Vessels for the Distillation of Waters; but when those Vessels are not large enough to contain the Matter to be distilled, he must then use Copper-Alembicks tinned inside, as I have observed in my Treatise of Chymistry.

There are two Sorts of *Distillations*, one done *per Ascensum*, and the other *per Descensum*. — The first, and most common, is when the Matter is heated underneath. The other is when the Fire is put over the Matter to be heated: Then as the Vapour cannot rise, it is precipitated to the Bottom of the Vessel.

As the Mixts, from which the Waters are extracted, are of different Substances, the one volatile, the other fix'd, some watery and phlegmatick, and others dry and saline; different Means must be used to carry off by Distillation as much of their most essential Parts as possible. I'll give Models to succeed in it.

The distilled Waters can be kept several Years without Corruption; because there have been separated from them, by the Distillation, the fermenting Substances which could spoil them: But they must be renewed every Year, because the Vitriol they have brought along with them from the Plant, is much weaken'd in Winter.

Plantain-Water. Take what Quantity you will of large Plantain, newly gather'd, in its greatest Vigour; have pounded in a Mortar enough of it to fill half a large Copper-Cucurbit, tinned inside: Mean while must be extracted by Expression, in the usual Manner, eighteen or twenty Pounds of the Juice of other Plantain, which you'll pour over the pounded Plantain to humect it well, so that it may not stick to the Bottom of the Vessel during the Distillation. Place the Cucurbit over a Furnace, covering it with its Bolt-head, garnished with its Refrigeratory, which must be filled with cold Water; then adapt to it a Receiver, and light a Charcoal Fire in the Furnace, to distil the Humidity moderately quick, so that one Drop may follow the other.

When about half the Humidity is distilled, the Fire must be left to go out; and when the Vessels are cold, the Plantain must be taken out of the Alembick, strained with Expression, and afterwards thrown away as useless; but the Juice extracted from it must be poured back into the same Vessel, and the Distillation renewed, which shall be continued, till there is but little of the Liquor left in the Vessel.

The distilled *Plantain-Water* must be exposed for some Days to the Sun, in Glass or Stone Bottles uncorked, to dissipate the Smell of Empyreum, which proceed from the Fire; after which the Bottles must be corked; and the Water kept for Use.

Virtues. — *Plantain-Water* is deterfive, astringent, cool-

ing, proper to stop the Looseness, the Hemorrhages, the Gonorrhœa's, &c. — The *Dose* is from an Ounce to six. — It is also used outwardly to wash the Eyes in the Ophthalmicks; and for deterfive and astringent Injections.

In the same Manner can be distilled the Waters from all the Plants, which abound in humecting and cooling Phlegm; and if the Juice of some of them cannot be extracted easily; there must be made a strong Decoction thereof to humect the pounded Herbs.

The Waters which can be thus distilled are those of *Porcelain*, *Lattuce*, *Sempervivum*, *Bugle*, *Hen-bane*, *Man-dragora*, *Mallows*, *Borraga*, *Buglose*, *Solanum*, *Alkekengi*, *Verbascum*, *Agrimony*, *Nenuphar*, *Poppies*, *Alchimilla*, *Sanicle*, *Chelidonium*, &c.

Sorrel-Water. — Take what Quantity you will of very green and tender Sorrel, gather'd in fair Weather while it is in its greatest Vigour, and before it is grown into Seed; pound it or bruise it in a Stone or Marble Mortar, fill with it about half a large Copper-Cucurbit, tinned inside; pour over the Matter a good Quantity of Juice of Sorrel, newly extracted with Expression, so that the Liquor swim over the Matter; adapt to the Cucurbit its Capital, with its Bolt-Head, tinn'd likewise inside, and its Refrigeratory; place the Vessel over a naked Fire; adapt a Receiver to the Cucurbit, and distil the Humidity at a pretty strong Heat, so that the Drops follow close one another. — When about half the Humidity has been distilled, the Vessels must be left to cool; and when cold, what is left in the Cucurbit must be taken out and carried to the Press to extract the Juice; that Juice must be left to settle, and having been afterwards strained through a Flannel, it must be put in an earthen Pan, to have evaporated over a slow Fire about two Thirds of the Humidity thereof, carrying afterwards the Vessel to a cool Place, where it must be left for some Days without touching it; then there will be formed round it small Crystals which are the essential Salt of the Sorrel, which must be separated from the rest, and kept for Use.

But if one will not take the Trouble to prepare the essential Salt of Sorrel, he may content himself with evaporating the Juice to the Consistence of thick Honey; which will be the *Extract of Sorrel*.

The Ground taken from the Press must be dried, and having mixed with it a good Quantity of other dried Sorrel, the whole must be burnt, the Ashes thereof calcined, and having made a Lixivium of those Ashes, it must be filtrated, and afterwards put to evaporate to Siccity, over a slow Fire; there will be found at the Bottom of the Vessel a Salt, which is the *fix'd Salt of Sorrel*, and which must be kept for Use.

Virtues. — The *Water of Sorrel* is esteemed cordial, cooling; proper for violent and bilious Fevers. — The *Dose* is from an Ounce to six.

The *essential Salt of Sorrel* is incisive, penetrating, rarifying; it provokes the Appetite, and is cordial. — The *Dose* is from half a Scruple to half a Drachm.

The *Extract of Sorrel* has very near the same Virtues of the essential Salt; but the *Dose* must be greater, *i. e.* from a Scruple to a Drachm.

The *fixed Salt of Sorrel* is aperitive, penetrating, proper to raise the Obstructions. — The *Dose* is from eight Grains to half a Drachm.

In the same Manner can be distilled the other Plants which have no Smell, and are saline; as the *Cardus Benedictus*, *Nasturtium*, *Scabiose*, *Pumitory*, *Parietary*, *Chicory*, *Tobacco*, *Small Centaury*, *St. John-wort*, *Tussilage*, *Endive*, *Chamedryos*, *Chamepityos*, *Pavony*, *Enula Campana*, *Cochlearia*, &c. these Waters must be made to distil pretty quick, that they may exalt along with them some Portion of the essential Salt of the Plant; for in that Salt consists all the Virtue of those Waters which have no Smell; wherefore those Plants are never to be distilled in Balneo Mariæ, nor in Balneo Vaporis, which could only exalt the pure Phlegm. But whatever Method and Precaution may be observed in the Distillation of those, it always happens that the greatest Part of their active and essential Principles remain in the Bottom of the Cucurbit; therefore it would be better to use the Juice, or of a strong Decoction of the Plant, while it is in its Vigour, than of its distilled Water; but when we have no more the Plant in its Vigour, the distilled Water can be used; and to render it more efficacious, there must be dissolved in it, before

before it is taken, some of its essential Salt, or of its Extract or fixed Salt; which will very well supply the Want of the Plant in its Vigour. These distilled Waters must be exposed for some Time to the Sun, the Bottle uncorked, that the empyreumatical Smell may be dissipated.

Wormwood-Water.—Take a good Quantity of common Wormwood, green, newly gathered while in its greatest Vigour; pound the Leaves thereof in a Mortar, and fill with it half a large Copper Cucurbit tinned Inside; mean while make a strong Decoction of other Wormwood, strain it boiling-hot, and pour as much of it upon the Wormwood in the Cucurbit as is necessary to humect it lest it should stick to the Bottom of the Vessel, which must be very well stopped, and the Matter left in Digestion for two Days; which expired, the Vessel shall be unstopped, placed on a Furnace, the Bolt-head with its Refrigeratory, and a Receiver adapted to it, the Joints luted, and at a moderate Fire, about half the Humidity distilled; which done, and the Vessels cold, they must be opened, the Matter left in the Cucurbit strained, and the Juice extracted from it put to distil as before, there will be no more but two or three Pounds thereof left. The distilled Water must be kept in Bottles well corked.

Virtues.—The *Water of Wormwood* is proper to incise and attenuate the Pituita, to strengthen the Stomach, to excite the Appetite, to help Digestion, provoke the Menstrues, abate the Vapours, and for the Worms.—The *Dose* is from half an Ounce to four Ounces.

The Liquor left in the Alembick of the Distillation may be clarified, and the Humidity thereof evaporated to the Consistence of Honey, which will be the *Extract of Wormwood*. It is aperitive, and proper for the Hystericks.—The *Dose* is from a Scruple to a Drachm, either dissolved in its proper Water, or taken in a Bolus. The Grounds left after they have been dried, can also be burnt with other *Wormwood*; and the Ashes put in warm Water to make a Lixivium, which having been filtrated, is put to evaporate to Siccity, and what is left in the Bottom of the Vessel is the *Salt of Wormwood*, which must be kept in a Bottle well corked. This *Salt* is very aperitive, proper to raise the Obstructions of the Liver, of the Spleen, Mesentery, and of the Matrice, to provoke the Urine, for the Yellow Jaundice, the Hydropsy, and the Retention of the Menstrues.—The *Dose* is from six Grains to half a Drachm, dissolved in Water of *Wormwood*.

By the same Method are extracted the Waters, Essences, Extracts, and Salts of all odorous Plants, viz. of *Mint, Sage, Marjoram, Savern, Rosemary, Henbane, Hyssop, Marrubium, Mugwort, Honey-suckles, Scordium, Lavender, Parsely, Fennel, Mustard, Bays, Rue, Betony, Camomile, Origan, Melilot, Matricaria, Juniper, &c.*

Rose-Water.—Take what Quantity you will of pale or white Roses, newly blown, the most odorous, and gathered soon after Sun-rising, in dry Weather; pull the Leaves off their Pecule, and having pounded them in a Marble Mortar, put them in a Copper Cucurbit tinned inside, pouring upon them the Juice of other Roses newly extracted by Expression, to humect them well, or else it may be done with *Rose-Water* of the preceding Year; then place the Vessel in *Balneo Mariæ* or Vapouris, and cover it with its Capital garnished with a refrigeratory; adapt a Recipient to it, lute exactly the Joints, and leave the Matter in Digestion for two Days; which expired, placed to the Distillation by a good Fire, taking Care to change the Water of the Refrigeratory as it grows hot. When about the two Thirds of the Liquor is distilled, the Fire must be put out; and what is left in the Vessel carried to the Press to extract the Juice, which must be put to distil as before, to have good *Rose-Water*, which must be exposed to the Sun for two Days in uncorked Bottles, to sharpen its Smell; then the Bottles must be well corked.

Virtues.—*Rose-Water* strengthens the Breast, Heart, and Stomach.—The *Dose* is from one Ounce to six. It is also used in Collyres for the Maladies of the Eyes; and in Perfumes.

Instead of white and pale Roses, Purple Roses were used in the Distillation, the Water drawn from them would be astringent, and proper to stop the Looseness, for the spitting of Blood, for deterfive Injections. It

would even be better than the other for Collyres; but it would have but very little Smell: Besides, it would be the most proper *Rose-Water* for the Maladies in which that Remedy is commonly used; and it could be wished that the World which often will be deceived, would not mind so much the Smell of this Water to judge of its Goodness; the Apothecaries would make it of red Roses, and then it would produce better Effects.

In the same Manner can be extracted the Water of all Flowers, as, of the *Flowers of Poppies, of Nenuphar, of Lillies of the Valleys, of Borrage, of Beans, of Rosemary, of Buglose, of Violets, of Jessamine, of Tussilage, of Oranges, of Lavender, of Thyme, of Sage, &c.* But as a great Number of those Flowers are very little succulent to extract the Juice thereof, they must be humected before Distillation, with a strong Infusion of another Quantity of the same Flowers made sometimes in hot Water, and sometimes in White-Wine according to their Quality.

Water of Strawberries.—Take four or five Pounds of ripe Strawberries, bruise them in a Marble Mortar, and put them in a large Glass Cucurbit, which must be placed in *Balneo Mariæ*, and having adapted a Capital to it, and a Receiver, and luted exactly the Joints, as much of the Humidity of the Fruits as possible shall be distilled by a pretty strong Fire.

Virtues.—The *Water of Strawberries* is good to strengthen the Heart, the Brain, and to enrich the Blood.—The *Dose* is from an Ounce to three. Ladies use it to wash their Face.

In the same Manner can be drawn the Water of the other succulent Fruits, as of *Cherries, Plumbs, Apples, Mulberries, Raspberries, Barberies, Quinces, Peaches, Oranges, Lemons, Elder-berries, Melons, Cucumbers, Pumpkins, Gourds, &c.*

Strawberry-Water, is made in several other Manners; some leave the Fruit bruised to ferment two or three Days, that its Principle may be exalted before Distillation. Others humect their Strawberries with White-Wine to render the Water more spirituous and more aperitive; and others humect them with Ass's Milk, to make it more proper to beautify the Skin.

Water of Walnuts.—Take a good Quantity of Flowers of Walnut-tree newly gathered, while in their Vigour, and let six Pounds thereof be pounded in a Mortar, and put them afterwards in a Copper Cucurbit; mean while make a strong Decoction of other Flowers, and after it has been strained with Expression pour twelve Pounds thereof hot into the Cucurbit, or as much as is wanted to humect the pounded Flowers; place the Vessel on a Furnace, where it must be left in Digestion for twenty-four Hours, distilling afterwards about half the Liquor; which done, the Fire must be put out, and when the Vessels are cold, what remains in the Cucurbit must be strained, and three Quarters of the Juice extracted by that Means, distilled, mixing afterwards both Waters together.

Then you must gather six Pounds of Walnuts, when they are about a Third of their usual Bigness; and having pounded them in a Mortar, you must put them in a large Copper Cucurbit, pouring upon them all the distilled Water of the Flowers of Walnuts, and leaving the Matter in Digestion for twenty-four Hours; and having distilled the Water as before, you'll take next six more Pounds of whole Walnuts when they are good to preserve; pound them well in a Mortar, and having put them in a Copper Cucurbit, pour upon them the distilled Water, and having left the whole in Digestion for twenty-four Hours, proceed to the Distillation as before, and you'll have the Water of Walnuts, which must be exposed five or six Days to the Sun, in uncorked Bottles, to dissipate the empyreumatical Smell, then cork the Bottles.

Virtues.—The Water of Walnuts is sudorifick, proper for malignant Fevers, for the Plague, the Small Pox, the windy Colick, the Hystericks, and to strengthen the Stomach.—The *Dose* is from one Ounce to seven.

If after each Distillation, the Liquor left in the Cucurbit be strained through a Flannel, the Humidity thereof evaporated to the Consistence of Honey; and those three Juices thus inspissated be mixed together, it will be a very good Extract of Walnuts, which must be kept in a Pot.

Virtues

Virtues.—The Extract of Walnuts is sudorifick, aperitive, Febrifuge, strengthens the Stomach, and resists the Malignity of the Humours.—The *Dose* is from a Scruple to a Drachm, in a Bolus, dissolved in its proper Water.

The Grounds left in the Press can also be burnt, to draw from them an alkaly Salt fix'd, by means of a Lixivium.

Virtues.—The *fix'd Salt of Walnuts* is aperitive, and proper to raise the Obstructions.—The *Dose* is from six Grains to a Scruple.

Water of Cow-Dung.—In the Month of May, when the Grass begins to have some Vigour, gather the Cow-Dung, newly made, and having filled with it half of a Glass or Stone Cucurbite, place it in Balneo Mariæ, and by a pretty strong Fire, distil a clear Water, which is called the *Water of a thousand Flowers*, and which must be exposed to the Sun in Glass-Bottles for five or six Days, that the disagreeable Smell, which it may have, be dissipated. Then the Bottles must be cork'd and kept.

Virtues.—This Water is aperitive and sweetening; it is prescribed for the Hydropsy, Rheumatism, and the Sciatica.—The *Dose* is from an Ounce to six. It is also used outwardly, to cleanse, cool, and soften the Skin: It is resolute.

The Name of *Water of a thousand Flowers*, has also been given to the Urine of a Cow, newly voided from the Animal; and it is used with Success for several Maladies in the Spring and Autumn; by drinking two or three Glasses thereof every Morning fasting, for nine or ten Days successively, and taking a Walk afterwards in the Fields.—That Urine purges very well the Serosities without griping; is proper for the Asthma, the Hydropsy, Rheumatism, Gout, and Vapours.

Water of all Flowers.—You must gather in the Month of May, Cow-Dung newly made, weigh it and put it in a large Cucurbite of Glass or Stone, mixing with it about the Third of its Weight of white Wine; and having placed the Vessel in Balneo Mariæ, or Vaporis, adapt a Capital and a Recipient to it, and lute exactly the Joints, you'll distil the Humidity of the Matter which is called the *Water of all Flowers*.

Virtues.—This Water is thought arthritick, good for the Rheumatism, the Sciatica, Gravel, and the Suppression of Urine.—The *Dose* is from an Ounce to four. It is also used to cleanse and soften the Skin, for Pimples, Itchings, and Ring-Worms.

Water of the Frey of Frogs.—Gather in the Spring, about the Month of March, what Quantity you will of Frey of Frogs, very pure, condensed, or thick, and which has a Smell, distil the Humidity thereof in Balneo Mariæ, or in the common Manner; and expose the distilled Water to the Sun for seven or eight Days; and afterwards cork the Bottles well to keep them for Use.

The Water of the Frey of Frogs is very cooling, condensating, proper for the Hemorrhages, to appease the Pain of the Gout, for Cancers, Erysipelas, and other Rednesses of the Skin. It is applied outwardly with Linen Cloths. It is used to cleanse the Face, and keep up a fresh Complexion.

In the same Manner are distilled, the Waters of Milk, of Blood, of human Brain, of Honey, of Manna, of Rain, and of Dew.

Water of Snails.—Take three Pounds of Snails alive, with their Shells, wash them well, and bruise them in a Marble-Mortar, and put them afterwards into a large Cucurbite, pouring over them two Pints of Ass's Milk, newly milked; mix well the whole together with a wooden Spatula; and having adapted a Capital and Receiver to the Cucurbite, and luted exactly the Joints, leave the Matter in Digestion for twelve Hours, proceeding afterwards to the Distillation; which done, the Water must be exposed for several Days to the Sun, in a Bottle uncorked.

Virtues.—This Water is humefling, cooling, proper for the Redness of the Skin, to wash the Face, and render the Skin smooth. It can be also administer'd inwardly, for the Spitting of Blood, the Nephretick, and the Heat of Urine. The *Dose* is from one Ounce to six.

Aqua Vulneraria. *R.* *Foliorum & radicum Consolide majoris, foliorum Salviae, Arthemisiae, Bugle, ana man. iv. Betonicae, Saniculae, Bupthalmi, Symphyti minoris, Scro-*

phulariae majoris, Plantaginis, Agrimoniae, Verbena, Asysthii, Faniculi, ana man. ij. Hyperici, Aristolochiae longae, Telophii, Veronicae, Centaurii minoris, Millefolii, Nigellae, Menthae.

After you have gather'd the Herbs in their great Vigour, hatch them and pound them well in a Mortar, and having put them afterwards in a Vessel of a narrow Neck, pour over them white Wine, stir the whole, stop the Vessel, and put it in the Horse-Dung, or in another warm Place, where it must be left in Digestion for three Days; which expired, you'll distil the Matter in Balneo Mariæ, or Vaporis, extracting above half the Humidity, and having left the Vessels to grow cold, what remains in the Bottom of the Cucurbite, must be put to the Press, and the Juice extracted from it, distilled as before; mixing afterwards the first and second Water together, to keep it in a Bottle well corked for Use. This Water is called *Water of Arquebusade*, because used for Wounds made with Fire-Arms.

Virtues.—This Water is good for the Contusions, Dislocations, to resolve Tumours, to cleanse Ulcers and Wounds; and to resist the Gangrene, applied outwardly.

Hungary-Water.—Fill half of a Glass-Cucurbite with Flowers of Rosemary, newly gather'd in their Vigour, pour over them Spirit of Wine till it surpasses the Flowers by two Fingers Breadth, cover the Cucurbite with its Capital, and leave the Matter in Digestion for three Days; and afterwards, having adapted a Receiver to it, and luted exactly the Joints, proceed to the Distillation at a Sand-heat; and keep the distilled Water in a Bottle well corked for Use.

Virtues.—This Water is good for the Palsy, Apoplexy, Lethargy, the Hystericks, Palpitations, for Fainting-Fits, and the Pain of the Stomach.—The *Dose* is from one Drachm to three.—It is also used outwardly for the Tooth-ach, the Burns, the cold Humours, Contusions, to cleanse the Skin, to strengthen debilitated Members, for the Vapours, being applied to the Nose and Temples, and on the Wrists; and for the Gangrene.

Aqua Theriacalis. *R.* *Radicum Gentianae, Angelicae, Imperatoriae, Valerianae, Contrayervae, aa ʒ ij. Corticum Citri & Arantiorum, Caryophyllorum, Cinnamomi, Baccarum Juniperi, aa ʒ j. Summitatum Scordii, Ruta, Hyperici, aa man. j.*

Let all these Drugs be infused for three Days successively in Balneo Mariæ, in Spirit of Wine and Water of Carduus Benedictus and Walnuts, of each two Pints; and after you have added to it four Ounces of old Treacle, put the whole Mixture to macerate for the Space of twenty-four Hours; then proceed to the Distillation by a slow Fire; to have the Treacle-Water, which must be kept in a Bottle well corked.

Virtues.—This Water is proper to strengthen the noble Parts, to resist the bad Air, to raise the Spirits, to expel bad Humours by Perspiration; it is used in the Apoplexy, Palsy, Lethargy, and Epilepsy.—The *Dose* is from a Drachm to six.

Aqua Imperialis. *R.* *Cinnamomi, ʒ iv. Nucis Moschatae, Corticis Citri, aa ʒ ij. Caryophyllorum, Calami aromatici, Santali Citrini, Radicis Paeoniae, aa ʒ j. Foliorum Lauri, Summitatum Hyssopi, Majoranae, Thymi, Satureiae, florum Salviae, Rosmarini, Lavendulae, aa man. l.*

Bruise all the Drugs, and put them in a large Glass or Stone-Cucurbite; and having pour'd over them white Wine and Water of Melissa, of each two Quarts, and half a Pint of Orange-Flowers Water, cover the Cucurbite with its Capital, adapt a Recipient to it, lute exactly the Joints, and after twenty-four Hours of Digestion, proceed to the Distillation of the Liquor in Balneo Mariæ, and you'll have the imperial Water.

Virtues.—This Water is good for the Maladies of the Brain, of the Stomach, and of the Matrice: It is used to provoke the Menses, and facilitate the Delivery.—The *Dose* is from two Drachms to an Ounce.

Aqua vitae Mulierum. *R.* *Foliorum Salviae minoris, Menthae Crispae, Melissa, aa man. j. Cinnamomi, Nucis, Macis, Zingiberis, Caryophyllorum, Granorum Paradisae, Cubebarum, Cardamomi, aa ʒ j ss. Galanga, ʒ j. Piperis Longi, ʒ ss.*

Let all these Drugs be coarsely pounded, and put afterwards to macerate for fifteen Days in three Quarts of the best White-Wine; then proceed afterwards to the Distillation

Distillation in Balneo Mariæ, and you'll keep the distilled Water in a Bottle well corked.

Virtues.—This Water strengthens the Viscera, and particularly the Matrice; it dissipates the Vapours, and Wind, and provokes the Menfes and Sweat.—The Dose is from half an Ounce to an Ounce.

Aqua Mirabilis. R. Cinnamomi Eleſti ʒj. Corticis Exterioris Citri, Nucis Moschatæ aa ʒvj. Caryophyllorum, Galangæ, Cubebæ, Macis, Cardamomi, Zingiberis aa ʒij.

Having bruised all the Drugs together, they shall be put in a Glas Cucurbite, and the Juice of the Melissa depurated, White-Wine and Spirit of Wine poured upon them; and having left the Mixture to macerate for three Days successively; you must proceed to the Distillation at a moderate Sand-heat; then you'll have the *Aqua Mirabilis*.

Virtues.—This Water strengthens all the noble Parts, rejoice the Heart and the Brain, and provokes the Menfes.—The Dose is from two Drachms to six.

Aqua Apopleſtica A. Mynſicht. R. Seminis Eruce lbʒ. Radicis Caryophyllatæ ʒij. Baccarum Juniperi ʒjss. Radicum Pæoniæ maris, Pyrethri, Acori Aquatici, aa ʒj. Baccarum Lauri Excorticatarum ʒvj. Seminis Sileris Montani, Carui, Omifi, aa ʒss. Herbarum Iwæ Arthriticæ, Hyssopi, Majoranæ, Origani, Verbenæ, aa ʒij.

Which Drugs being well bruised, must be put in Digestion in a Matrace, in five Pints of Spanish Wine, and a Pint of Spirit of Roses, for fourteen Days, and distilled afterwards in Balneo Mariæ to Siccity.

Et in liquore distillato iterum infunde florum Liliorum Convallium Recentium, Primulæ Veris Recentis, Lavendulæ, aa ʒij. Salvie, Calendulæ, Betonicæ, Anthos, aa ʒvj. Cardamomi Utriusque, Cubebæ, Ligni Aloes, Nucis Moschatæ, Macis, Cinnamomi, Galangæ Minoris. Piperis Longi, Caryophyllorum, aa ʒss.

Which last Drugs must be macerated for three Days, and afterwards distilled in Balneo Mariæ, at a slow Fire, fastening to the Pipe of the Alembick, or to the Neck of the Receiver, half a Scruple of the Troches of Nutmeg, wrapped in a Piece of Linnen Cloth, and keeping afterwards the distilled Water in a Bottle well corked.

Virtues.—This Water strengthens the Brain and the Nerves, and renews the Memory: It is used in the Apoplexy, Palsy, and other Maladies of the Brain; it rarifies the coarse Pituita, and raises the Spirits.—The Dose is from a Drachm to half an Ounce.

Aqua hysterica Fabricii. R. Foliorum Salvie ʒij. Florum Rorismarini ʒj. Herbarum Scariolæ, Pulegii, Scordii, Melissæ, Abrotani Fæminæ, Matricariæ, aa ʒss. Castorei ʒij. Caryophyllorum, Cinnamomi, Zingiberis, Nucis Moschatæ, aa ʒjss. Corticis Citri, Arantiorum, Foliorum Majoranæ, aa ʒj. Vini Aduſti lbjss. Rhenani lbiv.

Let all these Drugs be in Digestion for three Days in a warm Place, and afterwards distilled according to Art.

Virtues.—This Water is proper to provoke the Menfes to abate the Vapours, and to revive the Spirits in the Lethargy, Apoplexy, and Palsy.—The Dose is from a Drachm to an Ounce.

Note, That the Scariola may be retrenched from this Preparation as needles.

Aqua Cephalica Caroli Quinti. R. Summitatum Majoranæ, Florum Rorismarini, Salvie, Lilliorum Convallium, Lavendulæ, aa man. ij. Cinnamomi Caryophyllorum Macis, Cardamomi Cubebæ, Granorum Paradisi, aa ʒss.

Bruise all these Drugs and put them together to macerate for six Days in a warm Place, in six Quarts of the best Spirit of Wine, proceeding afterwards to the Distillation in Balneo Mariæ; and putting again to infuse in the distilled Water, for the same Space of Time, an equal Quantity of the same Drugs, and having reiterated the Distillation, you'll have a Spirit which must be kept in a Bottle well corked.

Virtues.—This Water strengthens and rejoices the Brain, in rarifying the coarse Pituita which obstructs the Circulation of the Spirits: It is good for the Epilepsy, Palsy, Apoplexy, and Lethargy.—The Dose is from half a Drachm to two Drachms.

Aqua Anti-epileptica Schroderii. R. Cerebri Humani, Aquarum distillatarum Lilium Convallium, Lavendulæ Primulæ Veris, Vini Malvatici, aa lbij.

Put the Drugs to infuse for five Days, and having distilled them afterwards in Balneo Mariæ, keep the Water in a Bottle well corked.

Virtues.—This Water is good to strengthen the Brain, and is used in the Epilepsy.—The Dose is from half an Ounce to two Ounces.

Aqua Paralytica. R. Radicis Sarsaparillæ, Ligni Guayaci, aa ʒix. Sassafras ʒjss. Herbarum Betonicæ, Calaminthæ Montanæ, Chamædryos, Chamæpitios, Hyssopi, Majoranæ, Origani, Prassii, Primulæ veris, Pulegii, Rorismarini, Salvie, Scrypylli, Thymi, Florum Calendulæ & Stæchados, aa man. ss. Baccarum Juniperi ʒss. Infundantur triduo in f. q. spiritus vini, ut supermineat at quatuor digitos, deinde S. A. distillantur. Liquori distillato, iterum per Diem naturalem infundantur, Castorei, Styracis Calamitæ, Cinnamomi, Piperis, Caryophyllorum, Seminis Sinapi albi, Radicum Costi Amari, Pyrethri, Zingiberis, aa ʒss. Distillantur S. A. & aqua stillatitia servetur usui.

Virtues.—This Water strengthens the Nerves, and is proper for the Palsy, Lethargy, Hystericks, and Apoplexy.—The Dose is from half a Drachm to two.

Aqua Contra Vermes A. Mynſicht. R. Rasuræ Cornu Cervi ʒiv. Foliorum Sennæ, Seminis Contra Vermes, Citrei, Corallinæ Veræ, aa ʒjss. Nucleorum Persicorum, Rhabarbari Eleſti, Agarici Optimi, Myrrhæ, aa ʒj. Radicis Diſtamni Albi, Aristolochia Rotundæ, Zedoariæ, aa ʒvj. Tartari Albi, Nitri Purificati, Croci Orientalis, aa ʒss. Summitatum Centaurii Minoris & Tanacetii, Foliorum Persicorum, Ligni Coryli Rafi, aa ʒij. Hydrargyri, omnia incisa & contusa infundantur per octo Dies in Hydromelitis lbiv. Postea adde, Aquarum Absinthii Pontici, Abrothani, ana lbjss. Cardui Benedicti, Graminis, Scordii, ana lbj. Misce, & in Balneo Mariæ per Alembicum distillantur.

Virtues.—This Water is proper to kill the Worms, and hinder the Formation of others; it provokes the Menfes, and resists Venom.—The Dose is from one Ounce to four.

Note, That if instead of distilling the Matter one was contented with the Infusion it would be purgative, and would be better for the Worms; but it could not be kept so long.

Aqua Carminativa, seu Spiritus Carminativus, Fr. Deleboe Silvii. R. Summitatum Centaurii minoris, foliorum Rorismarini, Majoranæ, Rutæ Hatensis, Basilici, aa man. ss. Cinnamomi, ʒvj. Seminum Angelicæ, Levistici, Anisi, aa ʒss. Baccarum Lauri, ʒij. Nucis Moschatæ, Macis, Radicum Imperatoriæ, Galangæ, Zingiberis, aa ʒjss. Angelicæ, Caryophyllorum, Corticis Arantiorum, aa ʒj. Concisis, & crasse contusis affunde, Spiritus Vini, lbij. ʒiv. Digerantur per biduum in Balneo mariæ, hinc ad siccitatem distillantur; servetur distillatus spiritus ad usum.

Virtues.—This Spirit is proper for the windy Colick; it disunites and rarifies the slimy Matters, and appeases the Gripes.—The Dose is from half a Drachm to two Drachms.

Aqua Caponis Quercetani. R. Caponem unum Antiquum exenteratum, in frustra discinde, & in Matratio Capax injice, addendo, Sacchari albi lbʒ. Santali Citrini, Ligni Aloes, Caryophyllorum, Nucis Moschatæ, Coralli Præparati Cinnamomi, Macis ana ʒj. Galangæ, Corticis Citri, Zedoariæ, Croci, ana ʒss. Granorum Kermes ʒij. Florum Rorismarini, Salvie Betonicæ Lavendulæ, Borraginis, Buglossi, Rosarum Rubrarum, ana, man. j. Vini Canariæ lbij ʒvij.

An old Capon is preferable to a young one, because being less loaded with Fat, it communicates more Substance to the Broth to render it good; the Guts and Fat must be separated from it, and the Flesh cut into small Pieces, which must be put in a Matraſs, and having mixed the other Drugs with it, and poured the Canary-Wine over the whole Mixture, the Matraſs shall be exactly stopped, and placed in Balneo Mariæ very hot, leaving it there eight or ten Days, or till the Capon be well done, then the Infusion must be strained with strong Expression, and the Colature distilled; keeping afterwards the distilled Water in a Bottle well corked.

Virtues.—This Water is proper to restore the exhausted Strength.—The Dose is from two Drachms to an Ounce.

Aqua Antibetica. R. Foliorum Pimpinellæ, Epaticæ, Antiseptici,

Millefolii, Agrimonii, Veronica, Nasturtii aquatici, aa man. i. Radicum Pimpinellæ, Enulæ Campanæ, Cichorei, aa vj. Seminum quatuor Frigid. major. 3 ij. florum Borraginis, Buglossi, Cichorei, Rosarum Rubrarum, aa pug. i. Cancres fluxateles, No. XIII. Limaces, No. XVI. Sanguinis Vituli, lb. j. Pulmonis Vitulini, lb. fs. Aquæ Epaticæ, lb. j. Lactis Caprini, q. s.

The Lights of Veal must be cut into Pieces, the Craw-fish, and Snails bruised, and the Seeds, Leaves, and Flowers, coarsely pounded; and having put all the Drugs in a Glass or Stone Cucurbite, you must pour over them a Pound of the Blood of a Calf, newly drawn, the Epatick Water, and about a Quart of Goat's Milk, and having left the Matter in Digestion for the Space of twelve Hours, you'll distil all the Humidity thereof in Balneo Mariæ.

Virtues.—This Water is esteemed proper for an hectick Fever, to purify the Blood, and for a Decay of the Lungs.—The *Dose* is from half an Ounce to four Ounces.

Several Ingredients enter this Composition, which produce a very good Effect when taken alone, as the Goat's Milk, or in Broth, as the Calve's Lights, and Blood, the Craw-fish, the cold Seeds, &c. but they do not communicate much Virtue to the Water distilled from them: Therefore I should prefer Broths or Decoctions.

Aqua Pectoralis, Georgii Batei. R. Ligni Guajaci pulverati, 3 viij. Radicum Helenii, Aristolochiæ rotundæ, aa 3 ij. Bulbi nostratis, 3 j. fs. Petroselinii, Feniculi, Glycyrrhizæ, aa 3 j. foliorum Nicotianæ viridium man. iv. Scabiosæ, Veronica, Tussilaginis, Hyssopi, summitatum Marrubii, Cardui Benedicti, aa man. i. Jujubas, Sebesten, aa No. XXX. Caricas, Daelylos, aa No. XV. Baccarum tauri, 3 vi. Seminis Nicotianæ, 3 ij. Nigellæ, 3 j. Lini, Urticæ, Nasturtii, Sinapi, aa 3 ij.

Put in a large Glass or Stone Cucurbite the Gayac reduced into a coarse Powder, the Roots cut in Pieces, the Leaves hatched and bruised, the Fruits open and cut in small Pieces, the Berries and Seeds bruised, and two Ounces of Turpentine dissolved with five or six Yolks of Eggs, and afterwards into white Wine. Stir the whole together, cover the Vessel, and leave the Matter in Digestion, in a warm Place, for three Days, then uncover the Vessel, adapt a Capital, and a Receiver to it, and having suspended in the Neck of the Alembick a Piece of fine Linen Cloth, containing sixty Millepedes, dried and bruised, lute exactly the Joints, place the Cucurbite in Balneo Mariæ, and distil the Matter by a pretty strong Fire, and the Water in distilling passing over the Knot, will be impregnated with the Substances and Quality of the Millepedes; which Water must be kept in Bottles well corked.

Virtues.—This Water is excellent for the Asthma, for the Difficulty of Respiration, for the Cough, to attenuate the coarse Humours of the Lungs and of the Reins, for the Nephretick, for the Ulcers of the Bladder, and to provoke the Urine.—The *Dose* is from one Ounce to two, taken twice or thrice a Day.

Aqua Pectoralis, A. Myrsinæ. R. Amigdalæ amararum Passulæ minoris, aa lb. fs. Radicum Ireos florentiæ, Glycyrrhizæ, Althææ, Tussilaginis, aa 3 j. Makæ minoris Symphiti majoris, Enulæ Campanæ, aa 3 fs. seminum feniculi Anisi, Cydoniorum, Cardui Benedicti, Cardui Beate Mariæ, Myrtillorum, Urticæ, aa 3 ij. Croci orientalis, Cardamomi minoris, Macis, Cinnamomi, aa 3 ij. foliorum Pulmonariæ utriusque, Veronica, Marrubii, Hederæ Terrestris, Callichorum veneris, Scabiosæ, Hyssopi, Salviæ, aa 3 j. fs. florum Chamomillæ, Farfaræ, Violarum, Jaccæ, aa 3 j.

Cut and bruise all the Drugs, put them together in a large Glass or Stone Cucurbite, pouring on them twelve Pints of Hydromel, made with three Pounds of Honey dissolved in five Quarts of Water, and skummed; cover well the Cucurbite, and put it in Digestion at the Sun, or in Hotte Dung for eight Days, then having adapted a Capital and a Receiver to it, and luted the Joints, distil the Water in Balneo Mariæ.

Virtues.—This Water is proper for all the Maladies of the Breast; it attenuates and cleanses off gently the coarse Pituita, and strengthens the Lungs and Stomach.—The *Dose* is from half an Ounce to two Ounces.

The Decoction of the Ingredients which enter this

Composition done with Hydromel, would produce a much better Effect for the Maladies of the Breast, than can the distilled Water; for that vulnerary Hydromel, would retain the balsamick Substances of the Honey and other Drugs, which cannot be carried off by the Distillation.

Aqua divina Cordialis. R. Radicum morfus diaboli, Gentianæ, Cyperi Longi, Ireos florentiæ, Caryophyllorū, Acori veri, aa 3 ij. Cinnamomi, Santali Citrini, Caryophyllorum, aa 3 j. Corticum Citri & Arantiorum, aa 3. Macis, foliorum Melissæ, Menthæ, aa man. i. fs. florum recentium Violarum, Primulæ veris, Leccoii lutei vulgaris, Jonquillæ, Hyacinthi, Hyacinthi indici, Rosarum Rubrarum, & Palmarum, Rosæ Moschata, Rorismarini, Salviæ, Thymi, Lavendulæ, Majoranæ, Genistæ, Tunicæ, Aurantii, Jassmini, Sambuci, Meliloti, Hyperici, Rossolis, Calendulæ, Chamomillæ, Nicotianæ, Lili Convallium, Narcissi albi, Caprifolii, Borraginis, Buglossi, aa man. fs. Baccarum Juniperi, 3 j. Seminis Coriandri, 3 vj.

This Operation must be made at the Beginning of the Spring; after the Roots, Woods, Barks, Berries, and Seeds have been bruised, they must be put in a large Glass or Stone Vessel, and having pour'd ten Quarts of Spirit of Wine upon them, the Vessel must be well stopp'd, and left in Digestion in the Cold, for three Days, stirring it from Time to Time; and distilling it afterwards in Balneo Mariæ, you'll have an odorous Water, which must be kept in Bottles well corked.

Virtues.—This Water is excellent to strengthen the Brain, Heart, and Stomach; it helps the Digestion, is good for the Asthma, Apoplexy, Palsy, provokes the Menfes, helps the Delivery, and excites the Urine.—The *Dose* is from half a Spoonful to a Spoonful. It is also used outwardly to strengthen the Nerves, and is resolute.

Three Parts of the Year are employ'd in this Preparation, viz. the Spring, Summer, and Autumn; because there enter Flowers in it, which have their Vigour and Strength but in those Seasons.

Aqua Antiscorbutica. R. Radicum Raphani rusticani, & Hortensis, ana lb. j. Succorum Cochleariæ, Nasturtii, Aquatici, Baccabungæ, Nummulariæ, Menthæ, Melissæ, Fumariæ, ana lb. fs.

Gather all the Plants as much in their Vigour as possible, pound them well, and extract the Juices thereof by Expression, according to our Method: The Mint and Melissa being Plants very little succulent, must be moistened with their distilled Water after they have been pounded, otherwise it would be very difficult to extract the Juice thereof. The Roots must be well bruised, and put to macerate in the Juices, for twenty-four Hours, in a Glass or Stone Cucurbite, cover'd with its Capital, and afterwards having adapted a Receiver to it, and luted exactly the Joints, you must proceed to the Distillation at a Sand Heat.

Virtues.—This Water is proper for the Scurvy; to raise the Obstructions, for the Stone, for the Nephretick, and to provoke the Urine.—The *Dose* is from an Ounce to six.

As the Virtues of the Plants consist particularly in the essential Salt, the greatest Part thereof remains at the Bottom of the Cucurbite with the Grounds, I'm of Opinion, that after the Distillation, the Extract of the Matter left should be extracted with common Water, in the usual Manner, and that that Extract being thickened to a due Consistence, should be kept in a Pot, a Drachm thereof to be dissolved in six Ounces of the distilled Water, in Proportion as it is administer'd to the Patient.

Aqua vel spiritus Castorei. R. Castorei recentis, 3 iv. florum Lavendulæ recentis, 3 j. Cinnamomi, 3 vj. foliorum Salviæ, Rorismarini, ana 3 fs. Macis, Caryophyllorum, ana 3 ij. spiritus vini rectificati, lb. ij. Digerantur per biduum, deinde Balneo Mariæ distillentur.

Virtues.—This Spirit is very proper to abate and dissipate the Hystericks, to provoke the Menses, to revive the Spirits in the Apoplexy, Lethargy, and Palsy.—The *Dose* is from half a Drachm to two Drachms.

Aqua Diuretica, Ant. d'Aquin. R. Aramidis, Apii, Feniculi, Fenyngii, Baccarum Juniperi & Alkekengi, ana 3 ij. foliorum virgæ Aureæ, Nasturtii Aquatici, Berberis, florum Sambuci, ana man. ij. Contusa vel incisa omnia macerantur

rentur horis 24. in vini albi, succorum Raphani & Parietariae, lb. ij. Deinde addentur, Mellis optimi, lb. j. Terebenthinae Venetae, lb. fs.

The Plants must be chosen in their Vigour, the Roots cleaned and cut in Pieces, the Juniper-Berries bruised, and the Roots, Flowers, and Leaves, having been well pounded in a Marble-Mortar, all the Ingredients must be put in a large Glass or Stone-Cucurbite, pouring over them the Wine and Juices extracted by Expression; and having left the Matter in Digestion for twenty-four Hours, then the Honey and Turpentine must be mixed with it; and having cover'd afterwards the Cucurbite with its Capital, it must be placed on the Sand, and the Liquor distilled by a moderate Fire. The Distillation over, there must be mixed with each Pound of the distilled Water, a Drachm of Spirit of Salt dulcified.

Virtues.—This Water is excellent to raise the Obstructions, to attenuate the Stone in the Reins and Bladder, to provoke the Urine, for the Nephretick, the Gonorrhœa's, the Retention of Urine, and the Scurvy. — The Dose is from an Ounce to four.

Before this Water is taken, the Bottle must be well shaken immediately before it is pour'd into the Glass, to mix as much as possible the Oil of Turpentine which has ascended in the Distillation, and which swims always a-top.

Aqua Nephretica. R. Mellis optimi, lb. j. Terebenthinae Clarae, ℥ ij. Ligni Nephretici, Radicis Aronidis, aa ℥ j. fs.

Having pounded the Wood and Roots, all the Drugs must be put to macerate in the best white Wine, and Lemon-Juice, newly extracted, of each two Pounds; distilling the Liquor afterwards by a moderate Fire.

Virtues.—This Water is proper to expel the Gravel from the Reins and the Bladder; and is given for the Nephretick. — The Dose is from half an Ounce to four Ounces.

Aqua contra ardorem Urinae, A Mynsicht. R. Radicis Glycyrrhizae, Althaeae, Malvae minoris, Ireos florentiae, aa ℥ ij. Seminum Melonum mundatorum, Cydoniorum, Apii, Papaveris albi, Endiviae, Lactucæ, aa ℥ vj. Granorum Alkekengi, Myrtillorum, Cassiae Fistulae mundatae, Galengæ minoris, aa ℥ ij. foliorum Violariae, Symphyti minoris, Veronicae, aa ℥ ij. Incidantur, Contundantur, & Infundantur in aquarum florum Papaveris erratici, Malvae utriusque, aa lb. j. fs. Plantaginis, Portulacæ, Violarum, Lactucæ, foliorum Quercus, Nummulariae, aa lb. j. Digerantur per aliquot Dies, postea in Balneo Mariae, per Alembicum distillantur, S. A.

Virtues.—This Water temperates the Heat of the Urine, cleanses the Ulcers of the Bladder, and is proper for the Gonorrhœa's. — The Dose is from an Ounce to four. — It can be used, likewise, in Injection.

Aqua Antihydrica, Ant. Mynsicht. R. Seminum Erucæ, lb. i. Praxini, Cumini, Apii aa ℥ j. Radicis Acori veri, Caryophyllatae, Vincetoxici, Curcumæ, Costi amari, Cardui Mariae, Ebuli, Sarsaparillæ, aa ℥ j. Rhabbarbari destili, Galangæ minoris, Nucis Moschatæ, Caryophyllorum, aa ℥ vj. Corticis Cappari, Mediani Sambuci, Tamarisci, foliorum Agrimoniae, Soldanellæ, Summitatum Juniperi viridis, aa ℥ i. florum Hepaticæ albæ, Sambuci, aa ℥ ij.

Bruise well all those Ingredients, and having put them in a large Matras, pour over them four Quarts of the best white Wine; stop the Matras, and place it in Digestion, in Horse Dung, for fourteen Days, shaking the Matter several Times a Day, which must be poured afterwards into a Glass or Stone Cucurbite, adding to it

Aquarum absinthii Pontici, Abrotani, aa lb. j. f. Hepaticæ utriusque, Arthemisæ, Cardui Benedicti, Serpilli, aa lb. j.

And having placed the Cucurbite in Balneo Mariae, adapted to it a Capital with its Receiver, and luted exactly the Joints, you must proceed to the Distillation of the Liquor, which shall be kept in a Bottle well corked.

Virtues.—This Water is employ'd for the Hydropsy, it raises the Obstructions, and provokes the Urine. — The Dose is from an Ounce to three.

If a Drachm of Spirit of Nitre dulcified was mixed with each Pound of this distilled Water, it would be more aperitive, and more proper for the Hydropsy.

Aqua ad Gonorrhœam fetidam & virulentam, atque etiam inveteratam, Quercetani. R. Radicis Ireos florentiae, foliorum dioscoridi Cretici, & Alenthae sicæ, aa ℥ j. Seminum

agni Casti, Ruta, aa ℥ vj. Terebenthinae Venetae, ℥ iv. Vini albi, ℥ xx.

The Roots, Leaves, and Flowers, after they have been bruised, must be put in a Glass or Stone-Cucurbite, and the Turpentine and Wine having been mixed with them, the Cucurbite is to be cover'd with its Capital, and the Matter left in Digestion for twenty-four Hours, and afterwards distilled in Balneo Mariae.

Virtues.—This Water is good to cleanse the spermatick Vessels, after the anodyne Remedies have been used. The Dose is from two Drachms to an Ounce.

Aqua Asthmatica. R. Mellis optimi, ℥ j. fs. Ficum Pinguum, ℥ j. foliorum Salviae, Majoranae, Hyssopi, Marubii, aa man. s. Radicum Enulae Campanae, Tussilaginis, aa ℥ fs. Sallæ preparatae, Seminis Urticae Romanae, Feniculi, Ocimi, aa ℥ ij. ℥ j. Amigdalorum Dulcium, Pinearum, Daelylorum, Uvarum Passularum minorum, Sebesten, Fijubarum, Radicum Liquiritiae, Polypodii Quercini, Iridis florentiae, Gentianæ, aa ℥ ij. Caryophyllatae, Zingiberis albi, Baccarum Lauri & Juniperi, aa ℥ ij. ℥ j. Cinnamomi Cardamomi, aa ℥ ij. Vini Malvatici, lb. iv. Spiritus vini, lb. iij.

All these Drugs, after they have been left in Digestion together for several Days, must be distilled at a Sand Heat.

Virtues.—This Water is good for the Asthma, it excites and attenuates the coarse Humours which obstructs the Action of the Lungs, and helps Respiration. — The Dose is from a Drachm to half an Ounce.

If one was to add to each Dose of this Water, two or three Drops of Balsam of Sulphur, it would be still more efficacious for the Asthma.

Aqua ad Gutturis affectus, Scroderi. R. Herbae persiliatae Totius, man. i. foliorum Pyri Sylvestris, Apii, Saniculae, Perichymeni, Scordii, Peniaphylli, Aristolochiae rotunda, aa man. j. Cerevisiae accensantis, lb. vj.

The Herbs having been pounded together in a Mortar till they are reduced into a Paste, must be put into a Glass or Stone Cucurbite, pouring on them six Pints of Beer, which begins to grow sour; then the Vessel well cover'd must be left in Digestion for three Weeks, and then uncover'd, and an Ounce and a half of Dog's Dung having been added to the Infusion, and a Capital with its Receiver added to the Alembick, the Liquor shall be dissolved at a Sand-Heat.

Virtues.—This Water is good for the Inflammations of the Throat, used in Gargarisms, and in Fomentation round the Neck; it may even be swallow'd from an Ounce to an Ounce and a half. It is vulnerary and a little sudorifick.

Aqua Anticolica seu Carminativa, A. Mynsicht. — R. Radicis Zedoariae, ℥ ij. Baccarum Lauri & Juniperi, aa ℥ j. fs. Flavedinis Corticum Arantiorum, Calami Aromatici, Galangæ minoris, Cinnamomi, aa ℥ j. Seminum quatuor Calidorum majorum & minorum, Ceresolei, Nigellæ, Anethi, aa ℥ ij. Crassiusculæ confusa & mixta infundantur in Vini Malvatici, lb. viij. per Oetidum, postea adde Aquæ Chamomille ter distillatae, lb. j. misce & in Balneo Mariae per Alembicum distillantur, S. A.

Virtues.—This Water is good for the windy Colick, caused by a viscid Pituica. — The Dose is from half an Ounce to three Ounces.

Water to appease the Pains of the Gout. — Let Ox's Dung be dried in the Sun, and mix it afterwards with Freys of Frogs, an equal Quantity of each, in a Glass Cucurbite, to which having adapted a Capital with its Receiver, and luted exactly the Joints, proceed to the Distillation of the Humidity in Balneo Mariae; and you'll have a Water which must be kept in a cool Place for Use.

Virtues.—This Water is esteemed good to appease the Pains of the Gout, attended with Inflammation of the Part, by applying upon it Pieces of Linen Cloth dipped into it.

A very good Eye-Water. — Take the Flowers of Cyanus, newly gather'd in their Vigour, pound them in a Marble-Mortar, with a sufficient Quantity of Snow-Water to humect them well; put them in a Glass or Stone Cucurbite, and having adapted a Capital to it with its Recipient, leave the Matter in Digestion, by a slow Heat in Balneo Mariae, for a whole Day; and having distilled afterwards the Humidity, you'll expose the distilled Water to the Sun, for some Days, in a Bottle uncorked; and keep it afterwards for Use.

Virtues.

Virtues.—This Water is proper for Inflammations, and other Maladies of the Eyes; it cools them, and strengthens the Fibres thereof, by washing the Eyes with it, and suffering some Drops thereof to enter them.

Aqua ad Oculorum nebulas suffusiones, Joannis a Vigo. R̄ Herbarum Euphrasie, man. ij. Rutæ pug. j. Gummi Sagapeni ʒj. Sarcocollæ ʒij. Capuræ ʒij. Mellis Rosati ʒx. Fellis Vervecini ʒiv. Succorum Fœniculi & Chelidonii, aa ʒj. misce, & distilla S. A.

Virtues.—This Water is deterfive, and proper to consume insensibly the Cataracts, which begin to grow on the Eye; by distilling some Drops of the Water into it.

Aqua ad suffusionem, Schroveri. R̄ Sacchari albi ʒij. Sarcocollæ, Aloes hepaticæ, Piperis longi, Nucis Moschatae, Caryophyllorum, ana ʒij. Croci ʒj. Florum Rorismarini man. ʒ. Aquarum Euphrasie, Fœniculi, Verbenæ, ana ʒij. Succorum Chelidonii minoris, Rutæ, ana ʒij. Fellis Perdicum ʒj. Mellis Rosati ʒvj. distillantur in Alembico Vitreo, in Balneo Mariæ.—This is more deterfive than the preceding ones; though it has the same Virtues: Some Drops thereof are suffered to enter the Eyes.

Aqua Ocularis interna, A. Mynsicht. R̄ Baccarum Juniperi ʒij. Cassiæ lignæ ʒj. Seminum Sileris Montani, Fœniculi, ana ʒʒ. Rutæ ʒij. Pulveris Specierum Diamoschi dulcis, Nucis Moschatae, Ligni Aloes, ana ʒij. Foliorum Euphrasie, Verbenæ, Rutæ, Summitatum Rorismarini, Salviæ, Pulegii, Anethi, Fœniculi, ana ʒʒʒ. Florum Chelidonie majoris, Betonicæ, Lavendulæ, Rosarum rubrarum, Rorismarini, ana ʒj. macerentur in vini Malveticici lb vi. per octo dies, postea Balneo Mariæ distillantur.

Virtues.—This Water is good to strengthen the Sight, and to dissipate the coarse Humours of the Brain.—The Dose is from half an Ounce to an Ounce and half.

Aqua Viridis correcta, Hartmanni. R̄ Mellis rosati ʒij. Sulphuris vivi, Viridis æris, Aluminis crudi, ana ʒj. Stercoris canini sicci, Comarum sabine, & sambuci, ana ʒj. Foliorum Hyperici, Rorismarini, Rutæ, Plantaginis, Salviæ, Pulegii, ana man. ʒ. Vini albi, & Aqua solani, ana lbj.

All the Drugs, after they have been pounded, must be mixed together, except the Verdegrease, and boil for a Quarter of an Hour: Then the Decoction being taken off the Fire, the Verdegrease must be mixed in it, and the Decoction strained afterwards, to be kept for Use.

Virtues.—This Water is good for Ulcers of the Mouth, of the Throat, Nose, and other Parts of the Body, as well verolick, scorbutick, and others. They are touched with Cotton or Lint, imbibed with that Water: It is deterfive and resolute.

Aqua Epidemica, Georgii Batei. R̄ Foliorum Chelidonie, Rorismarini, Rutæ, Arthemisæ, Absinthii, Anagallidis, Dracontii, Scabiosæ, Agrimonie, Melissæ, Scordii, Centauri minoris, Cardui Benedicti, Betonicæ, Roris solis, ana man. ij. Radicum Angelicæ, Tormentille, Gentianæ, Zedoariæ, Glycyrrhizæ, ana ʒj. macerentur in Vini albi lb viij. per duos dies; deinde distillantur secundum artem.

Virtues.—This Water is used in England, in the Epidemical Maladies; as in the Small-Pox, the malignant Fever, and the Plague.—The Dose is from half an Ounce to two Ounces; or from half a Spoonful to four.

Note. That the Leaves of Celandine, Agrimony, and Scabiosæ, and the Roots of Liquorice and Tormentille, could be retrenched from this Composition, without diminishing its Virtues; since those Plants, containing but very few volatile Parts, nothing but Phlegm is exalted from it in the Distillation; and the essential and fixed Parts, which make their principal Qualities, remain at the Bottom of the Alembick.

Aqua Lactis Alexiteria, Georgii Batei. R̄ Foliorum Almarie, Cardui Benedicti, Galegæ, ana man. j. Menthæ, Absinthii, ana man. v. Rutæ man. ij. Angelicæ man. ij. Contusis adde Lactis recentis Congias ij. vel lb xxiv. fiat distillatio, S. A.

The Herbs must be gathered in their Vigour, well pounded, and put into a large Cucurbit tinned inside; and having poured upon them the new Milk, and stirred well the whole Mixture, you must cover the Vessel with its Bolt-Head and Refrigeratory, and distil the Humidity by a naked Fire, or in Balneo Mariæ, or Vaporis.

Virtues.—This Water is proper to resist Venom, to

expel by a gentle Perspiration the bad Humours, and to strengthen and rejoice the vital Parts.—The Dose is from an Ounce to six.

Milk being a viscous and cooling Liquor, does not appear to be a Menstruum very proper for this Operation; but it is employed here, I suppose, to temperate the Heat of the Ingredients.—This Water is particularly used in England.

Pectoral Milk Water of George Bateman.—Take two Pounds of Hog's Blood; two Pounds of Garden-Snails bruised; Maiden-Hair, and Ground-Ivy, of each two Handfuls; Jar-Raisins, and Jujubes, of each four Ounces; Liquorice, and Aniseed, of each three Ounces; new Milk six Quarts.—The Snails must be gathered alive, washed and bruised; the Herbs gathered in their Vigour, shall be pounded in a Mortar; the Liquorice and Aniseed bruised; the Jujubes opened, and the Raisins stoned; all which Ingredients must be put in a large Glass, or Stone Cucurbit; and having poured over them the Hog's Blood, and new Milk, and stirred well the whole Mixture with a Spatula, a Capital with a Recipient must be adapted to the Cucurbit, and the Joints being exactly luted, the Liquor is to be distilled in Balneo Mariæ, and exposed afterwards, for seven or eight Days, to the Sun in a Bottle uncorked, if it is to be kept; otherwise it would be soon corrupted, by reason of some glutinous Particles exalted along with it in the Distillation.

Virtues.—This Water is proper to cool, and soften the Acrimony of the Breast, for the Phthisick, to provoke Expectoration, and purify the Blood. It is also very good for the Consumption; where the Milk coming out of the Cow or of the Ass cannot run through, because it curdles in the Stomach.—The Dose is from an Ounce to six. It can be used, also, to cleanse and embellish the Skin.

Aqua Limacum Magistralis. R̄ Limacum hortensium incif. lb ij. Fol. Necotianæ sicc. No. viii. Radicis Glycyrrhizæ pulver. ʒij. Ireos Florentiæ ʒj. Enulæ Campanæ ʒʒ. Seminis Bombacis ʒʒʒ. Frigidorum Majorum, Anisi, ana ʒvj. Croci ʒj. Florum Rosarum rubrarum, pug. vj. Violarum, Borraginis, ana pug. iv. Sanguinis porcini recens, Vini albi, ana lb iv. Succorum hederæ Terrestris, Tussilaginis, Scabiosæ, Pulmonariæ maculose, ana lbʒʒ. Portulacæ, Plantaginis, Ambrosiæ, Veronicæ, ana lbj. macerentur per triduum tepidè, deinde distillantur vitreis, organis, calore cinerum ad siccitatem.

Virtues.—This Water is accounted good for the Maladies of the Lungs and of the Breast; for the Phthisick, Asthma, an inveterate Cough, and to provoke Expectoration.—The Dose is from one Ounce to six.

When about half the Liquor is distilled, it is proper to strain with Expression what is left in the Cucurbit; to distil, afterwards, the Colature without the Grounds; otherwise the Ingredients would stick to the Bottom of the Vessel, and give the Water a very bad Smell of Burning, and a reddish Colour.—This Description is taken from the London Dispensatory.

Aqua Hemoptoica. R̄ Radicum Bistortæ, Symphyli majoris, Tormentille, ana ʒj. Herbarum Centmodiæ, Mulsolii, Veronicæ, Pyrolæ, Saniculæ, Barse Partoris cum toto, ana man. j. Summitatum Rubi, Lentisci, ana man. ʒ. Granorum Sumach, Myrtillorum, Seminum Phlegmatis, Berberis, & Papaveris albi, ana ʒvj. Florum Nymphet, Cucurbitæ, Cydoniorum, Rosarum rubrarum, ana pug. ʒ. Contusis & comminutis omnibus, macerentur per quatuordecim dies ad ignem balnei, in Succum Plantaginis, vel in Acetose, Agrimonie, ana lb ij. Deinde per alembicum distillantur; bis adde Acaciæ, Hypastidos, Terræ Lemnæ, & Armeniæ, ana ʒʒʒ. Pulveris Diatragacantæ ʒʒʒ. Macerentur denuo per quatuordecim dies in Balneo Mariæ distillantur.

Virtues.—This Water is esteemed good to stop Hemorrhages, the Looseness, and the Gonorrhœa. This Description is taken from the Pharmacopœia of Bruxelles; but I have no great Opinion of it, because all the Substances of the Drugs proper to produce the Effects expected from them, being too fixed to be exalted by the Distillation, remain almost all at the Bottom of the Cucurbit with the Grounds; and nothing but the phlegmatick Part of the Ingredients comes out by Distillation.

Flos Cordialum, nec non Cardiacum magnum, Georgii Batei reformatum. R. *Florum ficcatorum Rorismarini, Calthæ, Tunicæ, Superbæ, Borraginis, Buglossi, Rorellæ, Aëtes, Betonica, aa 3 j. Croci, 3 j. foliorum ficcatorum Cardui Benedicti, Scordii, Angelicæ, Apiastræ, Menthe, Amaraci, Valerianæ, aa 3 vj. Radicis Heptaphylli, Zedoariæ, Aristolochiæ rotundæ, Caryophyllatæ, aa 3 i. Gentianæ, 3 ij. Corticum Sassafras, & Xyloaloes, aa 3 j. Citri, Santali Citrini, Baccarum Juniperi, Kermesini, Cardamomi, Seminis Osmi, aa 3 i.*

All the Drugs, after they have been bruised, must be put in a large Cucurbite, and having poured over them fifteen Quarts of Spirit of Wine, the Vessel, cover'd with its Capital, must be placed in Balneo Mariæ, or Vaporis, and a very gentle Heat of Digestion excited under the Cucurbite for five or six Days successively, after which the Fire shall be increased, to distil ten Quarts or the two Thirds of the Liquor, which must be kept in a Bottle well corked.

Virtues.—This Spirit (called *Flos Cordialum*, by Reason of the great Virtues attributed to it) strengthens the Heart, rejoices the Brain, is proper to resist Venom, for the Epilepsy, Palsy, Apoplexy, and Syncope. — The Dose is from a Drachm to half an Ounce. It is also used in Fomentation, for the Temples, Wrists, Heart, and Nose.

What remains in the Cucurbite must be strained with Expression, and the Humidity thereof having been evaporated to the Consistence of Extract; that Extract must be weighed, and to each Ounce thereof, is to be added a sufficient Quantity of Sugar-candy; keeping the Mixture in a Pot well stopped for Use.

Virtues.—This Electuary is proper to strengthen the Heart, the Brain, and other vital Parts, to provoke Strength, and resist the bad Air.

Note, That I have retrenched from the original Description of the Spirit, the Flowers of Roses, of Violets, of Jessamin, and of Oranges; as having little or no Virtue when they are dry. And from the Extract, the Musk, Ambergrease, Gold, &c. as needless.

Aqua Lavendulæ Composita. R. *Florum Lavendulæ, Liliæ Convallium, aa man. vj. Salviæ, Rorismarini, Pæoniæ, Tiliæ, aa pag. j. Radicis Pæoniæ, Erucae, aa 3 iij. Galangæ, Zingiberis, Calami aromatici, Nucistæ, Cubebæ, Cinnamomi, Macis, Caryophyllorum, Visci quercini, aa gr. xxvj. Vini optimi, q. s. fiat in fusio & distillatio in Balneo Mariæ.*

Virtues.—This Water is cephalick and arthritick, it strengthens the Brain and the Joints, and may be used in the Epilepsy, Palsy, and Apoplexy. — The Dose is from two Drachms to an Ounce.

Water to prevent the Accidents which may be occasioned by a Fright or a Fall of a Woman with Child. — Take an Ounce and a half of Cinnamon; half an Ounce of Cubebæ; three Drachms of Cloves; Mace, Galanga, Ginger, Zedoaria, Saffron, of each two Drachms; a Handful of Flowers of Lavender, and two Quarts of Water of Lillies of the Valleys distill'd with the best white Wine. Bruise well the Ingredients, put them in a Cucurbite, and having pour'd upon them the Water of Lillies of the Vallies, stop well the Vessel, and place it in Horse-Dung, where you'll leave it four Days in Digestion; which elapsed, open the Cucurbite, adapt a Capital to it with its Receiver, lute exactly the Joints, and distil the Humidity in Balneo Mariæ, to extract a Water which must be kept in a Bottle well corked.

Virtues.—This Water is proper for Women with Child which have been frighten'd, or are fell; for it prevents Abortion, by strengthening both the Mother and Child: It also helps the Digestion. — The Dose is from two Drachms to an Ounce.

Water for the Hair.—Put four Ounces of live Flies in a Glass or Stone Cucurbite, pour upon them a Pound of Honey and two Pints of Milk, stir the whole Mixture together with a wooden Spatula, and having adapted a Capital to the Cucurbite, with a Glass Receiver, and luted exactly the Joints; distil the Matter at a moderate Sand Heat, and you'll have a clear Water; if the Fire be increased towards the End of the Operation, there will come out Spirits, which will render the Water yellowish, and increase its Virtue.

Virtues.—This Water is proper to make the Hair grow, and for Deafness.

E L I X I R S.

Note, That as the Name *Elixir* comes from the Greek *αλυσ*, *Trabo*, because in mixing an Elixir, the purest Substance of the Mixts is extracted: Or from *αλξίω*, *Auxilior*, because of the great Benefits received from them in Medicine. Elixir is sometimes called *Enchilana*.

ELIXIR is a Spirit or quintessential Tincture of several chosen Mixts, containing their purest Substance. It is designed for inward Uses.

Elixir Proprietatis. R. *Myrrhæ Electæ, Aloes Succotrina, aa 3 ij. Croci orientalis, 3 j.*

The Myrrh and Aloes must be pounded together, and put with the Saffron in a Matrafs, pouring upon them Spirit of Wine, that it may surpass the Matter by a Finger's Breadth; then the Matrafs must be well stopped, and carried to a warm Place, where the Matter is to be left two Days in Digestion; which elapsed, the Matrafs is open'd, and the acid Spirit of Sulphur having been added to the Infusion, to the Height of four Fingers Breadth, the Matrafs shall be corked again, and placed in Digestion in the Sun, or in a lukewarm Balneo Mariæ, where having been left four Days, the Liquor shall be filtrated afterwards, and kept in a Bottle well corked.

Virtues.—This Elixir strengthens the Heart and the Stomach, purifies the Blood, provokes the Menfes, abates the hysterick Vapours, and is sudorifick. — The Dose is from four to sixteen Drops.

Elixir Pestilentielle Crollii. R. *Balsami sulphuris Juniperati & Succinati, 3 iv. Tincturæ Theriacalis Myrrbatæ & Camphoratæ, 3 iij. Elixirii de tribus, 3 j. i.*

The three Liquors must be mixed in a pretty large Matrafs, so that it be but half-full; this Matrafs must be stopped with another, to make of them both what we call in Chymistry a circulatory Vessel; which Vessel is to be placed in hot Dung, and left there in Digestion for fourteen Days, that the Liquors may have Time to circulate, and be well mixed together; then the Vessels are opened, and the Liquor pour'd into a Bottle, where it is to be kept well corked.

Virtues.—This Elixir is a Preservative and Remedy against the Plague, and all other contagious Maladies, it helps Respiration, is good for the Asthma, and cleanses the Ulcers of the Breast. — The Dose is from a Scruple to a Drachm.

Elixir seu Enchiloma de tribus. R. *Radicum recens exsiccatorum Enulæ Campanæ & Angelicæ, Baccarum Juniperi, aa 3 iv. Grosso modo Concisa & Contusa misce & inde Matratio affunde, spiritus Vini rectificati, lb. j. is. Stent in loco calido donec spiritus saturatim fuerit tinctus, tunc filtra, & serva ad usum.*

Virtues.—This Elixir is proper against the Plague, the Asthma, Palsy, Apoplexy, and Lethargy. — The Dose is from a Scruple to two Drachms.

Elixir Epilepticum Ereyen, reformatum. R. *Aquarum imperialis & florum Aurantiorum, aa 3 iij. l. In quibus dissolve salium volatilium Cranii humani, Sanguinis humani & succini, aa 3 ij. fiat Elixir.*

Virtues.—This Elixir is proper to strengthen the Brain, to purify the Blood, to resist the Malignity of the Humours, and is sudorifick. It is used in the Epilepsy, and the other Maladies of the Brain. — The Dose is from ten to thirty Drops.

An excellent antiepileptick Elixir.—Cut in small Pieces half a Pound of the best Opium, put it into a Matrafs, and pour upon it Spirit of Wine, so that it swims over the Matter by four or five Fingers Breadth. The Matrafs must be well stopped, and carried to a warm Place, where the Matter is left in Digestion for three Days, and afterwards poured into a Glass or Stone Cucurbite; to which a Capital and a Receiver must be adapted, and the Joints having been exactly luted, the Liquor must be distilled in Balneo Mariæ.

The distilled Spirit shall be mixed in a Matrafs, with an equal Quantity of human Cranium; and the Matrafs stopped with another to make of both a circulatory Vessel, and having luted exactly the Joints, and placed the Vessel on the Sand, a gentle Fire of Digestion must be made

made under it to make the Liquor circulate for two Days, and then the Elixir will be done; which must be kept in a Bottle well corked.

Virtues.—This *Elixir* is proper for the Epilepsy, Palsy, Delirium, Apoplexy, the Vapours, Scurvy, to resist Venom, for the Hyfterick, to appease Pains, and is sudorifick and somniferous.—The *Dose* is from four Drops to twenty.

For want of Spirit of human Cranium, the Spirit of Hartshorn, or that of Viper can be substituted to it.

The Opium left at the Bottom of the Cucurbite is not to be thrown away; but a very good Extract may be made of it, in the Manner describ'd in my Treatise of Chymistry.

Elixir Febrile A. Mynsicht. *Rx Pulveris Febrifugi A. Mynsicht, Piperis Longi, Caryophyllorum, Nucis Moschatae aa 3j. Herbarum Centaurii Minoris, Cardui Benedicti, Absinthii, aa man. vj. Quinque Folii, Rutæ, aa man. iij.*

The Long Pepper, Nutmeg, and Cloves must be pounded coarsely, and the Herbs very well; and having been mixed all together with the Febrifuge Powder, the whole Mixture must be put in a Glass Cucurbite, with a narrow Neck, and having poured upon it Spirit of Wine, to the Height of four Fingers Breadth, the Vessel must be put in Horse-dung, or in a luke warm Balneo Mariæ, shaking it from Time to Time, till the Spirit of Wine be loaded with a strong Tincture, then the Liquor shall be filtrated, and new Spirit of Wine put on the Grounds, to make an End of extracting the Tincture of the Ingredients, by leaving the Matter in Digestion as before, filtrating the Liquor, and having mixed it with the first, the whole Mixture must be put in a Glass Cucurbite, adapting a Capital to it with its Receiver, luting exactly the Joints, and distilling afterwards about half the Liquor, which will be the Spirit of Wine; and what remains in the Alembick must be kept in a Bottle well corked, it being the febrifuge Elixir.

Virtues.—The Author of this *Elixir* pretends that it cures all Sorts of Fevers: It is good for the Hydropsy, and hypocondriacal Melancholy.—The *Dose* is from one Drachm to two.

The Spirit of Wine distilled or extracted from the Tincture, will be impregnated with the most volatile and essential Parts of the Ingredients: It is proper for the Palsy, Epilepsy and intermittent Fevers.—The *Dose* is from one Drachm to two.

Elixir Citri. *Rx Corticum exteriorum Citri Recent, ad Albicante Medulla separatorum lb ss. Aquæ Vitæ lbij. Macerentur aliquandiu, postea distillantur, donec Phlegma stillare incipiat, huic spiritui adde Succu Citri depurati 3ij. Tincturæ Croci 3 ss. Fiat Elixir.*

Virtues.—This *Elixir* rejoices and strengthens the Heart, resists the bad Air, and the Malignity of the Humours: It is used in Time of Plague.—The *Dose* is from one Drachm to six.

Some retrench from this Description the Lemon-Juice, which is not improper, since that Acid fixes in some Manner the Volatiles of the Remedy, and hinders it from operating as well as it would, for its principal Effect is to agitate the Spirits by increasing a little the Motion of the Blood, to rarify the coarse Humours, and expel them by Perspiration. The Brandy which is sulphurous is very proper to extract the oily or essential Substance of the Lemon-Peel, the most essential Parts thereof being exalted by the Distillation; but in my Opinion the *Elixir* would be rendered as efficacious, by drawing only a strong Tincture of Lemon-Peel in Brandy without Distillation.

Elixir Sineopticum. *Rx Corticis Exterioris Citri lb ss. Croci Orientalis 3vj. Antidoti Orvietani 3 ss. Confectionis Alkermes, Diambrae, aa 3ij. Succu Limonum depurati lbj. Aquarum Rosarum 3ix. Melissæ lb ss. Florum trium Cordialium, Calendulæ, Lilii Convallium, Rosæ Solis, aa 3iv. Tunicæ 3ij.*

You'll take the outward Rind of Lemon separated from the whole Part, and having cut it small, you'll put it with the Saffron in the Matrafs, together with the Orvietan and Confection Alkermes dissolved in the distilled Waters; then stop exactly the Matrafs and place it in the Horse-dung, where the Matter must be left in Digestion for fifteen Days; pouring afterwards the In-

fusion into a Glass or Stone Cucurbite, and having adapted a Capital to it with its Recipient, lute exactly the Joints and put in the Pipe of the Alembick four Scruples of Powder of Diambra, tied in a Piece of Linnen Cloth, you'll distill the Liquor in Balneo Mariæ.

Virtues.—This *Elixir* is good against fainting Fits, Syncope and the Apoplexy.—The *Dose* is from two Drachms to an Ounce and a half.

Elixir Vitrioli Veneris A. Mynsicht. *Rx Sacchari Candi albi 3ij. Galengæ Minoris 3iss. Calami Aromatici 3j. Menthae Crispæ, Salviæ, aa 3ss. Cinnamomi Caryophyllorum, Zingiberis, aa 3ij. Nucis Moschatae, Cubebarum, aa 3ij. Ligni Aloes, Corticis Citri, aa 3j.*

The Ingredients having been coarsely pounded, must be put in a Matrafs and Spirit of Wine poured upon them to make a liquid Paste thereof, adding to it the Spirit of Venus to the Height of four Fingers; then the Matrafs must be well stopped, and placed in Horse-dung, where the Matter shall be left in Digestion three or four Weeks, and afterwards decanted and filtrated; pouring Spirit of Wine on the Matter left in the Matrafs to make an End of extracting the Tincture, which must be filtrated like the other; and having mixed both Tinctures together, they must be made to circulate in a circulatory Vessel in Balneo Mariæ, for fourteen Days, and the Liquor kept afterwards in a Bottle well corked; which Liquor is the *Elixir of Vitriol*.

Virtues.—This *Elixir* is thought to strengthen the Brain; it is used for the Epilepsy, and the other Maladies of the Brain.—The *Dose* is from half a Scruple to half a Drachm.

Elixir Nephreticum. *Rx Seminis Melonum & Cucurbitæ, Florum Genistæ, Buglossi, aa 3j. Nucleos Avellanarum No. iv. Baccarum Myrtillorum, Hederæ, Alkekengi, Juniperi, aa 3ij. Herbarum Adianti, Veronica, Rusci, ana pug. j. Radicum Cyperi, Pimpinellæ Ononidis, ana 3ss. Succu Limonum 3ij. Vini Albi Generosi, q. s. fiat infusio in Cella subterranea.*

Virtues.—This *Elixir* is proper to open the Conducts of the Urine, to expel the Sand and Stone: It is used in the Nephretick.—The *Dose* is from half an Ounce to three Ounces.

Elixir seu Tinctura Cephalica, Sennerti. *Rx Radicum Acori Veri, Ireos Florentiæ, Pæoniæ Maris, aa 3ss. Galangæ, Cinnamomi, Nucis Moschatae, Caryophyllorum, Corticum Ligni Sassafras, Granorum Paradisi, Cubebarum, aa 3ij ss. Foliorum Salviæ, Florum Liliorum Convallium, Stæchados Arabicæ, Lavendulæ, Rorisnarini Siccatorum, aa man. 3. Seminum Feniculi Anisi, Sileris Montani, Pæoniæ, aa 3ij. Corticum exteriorum Citri Siccatorum, Radicis Zedoariæ, Macis, Santali Citrini, Piperis Longi, aa 3j. Zingiberis, Spicæ nardi Indicæ, Cardamomi Minoris, aa Gr. ix.*

All the Drugs having been bruised, must be put together in a Matrafs, and two Quarts of rectified Spirit of Wine poured upon them; then the Vessel is well corked, and the Matter left in Infusion for eight Days, shaking the Vessel from Time to Time; and the eight Days elapsed, the Liquor shall be strained with Expression, and after it has been filtrated, kept in a Bottle well corked.

Virtues.—This *Elixir* is proper to strengthen the Brain and the Stomach, for the Epilepsy, Palsy, Apoplexy, and to resist Venom.—The *Dose* is from half a Drachm to two Drachms.

Elixir Lithontripticum. *Rx Fructus Fragariæ lbj. Sacchari Candi lb ss. Seminis Milii Solis Contusi 3ij. Baccarum Alkekengi 3j ss. Summitatum Virgæ Auræ, Foliorum Hederæ Terrestris, Saxifragiæ, aa man. 3.*

All the Ingredients cut and bruised must be put in a Matrafs, and Brandy poured upon them, so that it may surpals the Matter about four Fingers Breadth; then having corked the Matrafs it shall be carried to a warm Place, and the Matter left there in Digestion for four or five Days, shaking every Day the Vessel; the five Days expired, and the Liquor having been left to settle must be filtrated, and kept afterwards in a Bottle well corked. It is the *Lithontriptick Elixir*.

Virtues.—This *Elixir* is proper to break the Stone in the Reins and in the Bladder, and to expel it by Urine, for the Nephretick, and for the Retention of Urine.—The *Dose* is from two Drachms to two Ounces.

Elixir

Elixir seu Essentia Italica. R. *Cinnamomi electi*, ʒ iij. *Cardamomi majoris*, *Galangæ*, aa ʒ ij. *Caryophyllorum*, *Zingiberis*, aa ʒ ss. *Nuces Moschatas*, No. ij. *Piperis longi*, ʒ iij. *Moschi*, *Ambari Griseæ*, aa gr. iv.

All the Drugs having been coarsely pounded and mixed together, must be put in a Matrafs, and a Quart of Spirit of Wine having been poured upon them, the Vessel well corked shall be put in Digestion at the Sun, or in any other warm Place, and left there for fifteen Days, shaking it from Time to Time: The fifteen Days elapsed, the Tincture, after it has been filtrated, must be kept in a Bottle well corked; and that Tincture is the *Essence of Italy*.

Virtues.—This Essence is strengthening, cordial, cephalick, stomachical, carminative, restores the exhausted Spirits, provokes the Seed, and becomes very cold and humid Constitutions.—The *Dose* is from eight Drops to twenty, in a Glass of Sack, or other Wine; continuing the Use thereof for several Days successively.

Elixir Carminativum & Antinephreticum. R. *Mala Citrea per Taleolas dissecta*, No. iij. *Grana Juniperi*, No. xxx. *Semen Anethi*, *Dauci*, *Coriandri*, *Anisi*, *Feniculi*, *Carvi*, aa ʒ j. *Radici Viperinæ*, *Ligni Nephretici*, *Cinnamomi*, aa ʒ ij. *Sacchari albi pulverati*, lb. ss.

All the Ingredients must be put to macerate, for twenty-four Hours, in a warm Place, in two Pints and a half of Spirit of Wine; filtrating afterwards the Infusion, and keeping it in a Bottle well corked for Use.

Virtues.—This Elixir is excellent for the windy Colick, and the Nephretick, it strengthens the Stomach, and the Brain, and provokes the Urine.—The *Dose* is from a Drachm to an Ounce.

Elixir uterinum, Rolfucii. R. *Foliorum Calaminthæ*, *Matricariæ*, *Pulegii*, aa man. j. *Radicum Bryoniæ*, *Rubiæ Tinctorum*, *Zedoariæ*, *Diſtamni albi*, *Ireos florentiæ*, aa ʒ j. *Cinnamomi*, *Antophyllorum*, *Nucis Moschatæ*, *Zingiberis*, *Cardamomi*, *Baccarum lauri*, aa ʒ j. *Corticum Citri*, *aurantiorum*, aa ʒ vj. *Granorum Paradisi*, ʒ ss. *Semen Anisi*, *Ocimi Caryophyllati*, aa ʒ iij.

All the Drugs coarsely pounded, with the Addition of an Ounce of Salt of Tartar, must be put in a Matrafs, and Spirit of Wine poured upon them, that it may rise above the Matter by two Fingers Breadth; then the Vessel is well corked, and the Mixture left in Digestion for the Space of fifteen Days; which elapsed, the Infusion is filtrated, and afterwards kept in a Bottle well corked for Use.

Virtues.—This Elixir is thought excellent to correct the cold Intemperies of the Matrice, and genital Parts, the Pains whereof it appeases; it provokes the Menſes, and helps the Delivery.—The *Dose* is from a Scruple to a Drachm.

Elixir Antipodagricum. R. *Radicum Artimiſiæ*, ʒ ij. *Rhapontici electi*, *Aristolochiæ rotundæ*, aa ʒ j. *Seminis Petroselinæ Macedonici*, ʒ vj. *Seminis Chamædryos*, *Centaurei minoris*, *Hyperici*, aa ʒ v.

All the Drugs having been pounded, are put in a Matrafs, pouring upon them Spirit of Wine tartarised; and having left the Matter in Digestion for fourteen Days, the Liquor must be gently decanted, and kept afterwards in a Vessel well stopp'd.

Virtues.—This Elixir being esteemed arthritick, is usefully employ'd for the Numbness of the Nerves, and the Pains of the Gout: It dissipates the Catarrhea's; by bathing the Parts therewith.—The *Dose* taken inwardly is from two Scruples to a Drachm.

Next come our Remedies for outward Application, viz. Oils, Balsams, Unguents, Plaisters, &c.

Of OILS in general.

Note. That by the Name Oil is properly understood, the unctuous Juice or fat Substance extracted by Expression from Olives; for *Oleum*, which is the Latin Name, comes from *Olea*, or *ἔλαια*, which signifies Olive-Tree, or Olive; which notwithstanding, all fat and inflammable Liquor, from what Part soever it be extracted, is called Oil; the Grease of Animals are but congealed Oils, by the Mixture of the volatile Salts, and of a little Phlegm. The Fruits, Berries, and Seeds abound in Oil; and generally all combustible Matters are no otherwise inflammable but by Means of the Oil they contain.

OILS may be divided into natural and artificial.—The natural are as the *Liquid Amber* and the *Turpentine*, which come out through the Incisions made in Trees; and the *Petroleum* which run through the Clefts of Rocks. The artificial are all the Oils, extracted by Expression, Distillation, or Infusion.

Note. That I'll speak only in this Treatise of the Oils used in the *Galenical Pharmacy*; since I have given a very exact Description of the Oils prepar'd chymically, in my Treatise of *Chymistry*. I'll describe first the Oils extracted by Expression, and pass afterwards to those prepar'd by Infusion.

The Oil of Olives, which is the most common of those extracted by Expression, is prepared in the following Manner.

The Olives are gather'd when they are ripe, viz. in the Months of *November* and *December*; they are left to depurate of their watery Humidity in some Corner of the House, for ten or twelve Days, where having heated themselves, they are bruised afterwards under a Mill-Stone, and then put in Frails of Rushes or Palm-Trees, which being placed at the Press, one over another, there comes out an Oil by the single Compression of the Frails, which is called *Virgin Oil*, and is the best.

Next the Olives are moisten'd with warm Water, to render the Oil more fluid, and by pressing them as hard as possible, a very good Oil is extracted from them.

The squeezed Olives are stirred, and having pour'd over them a great deal of warm Water, more Oil is extracted by a new Expression, which being full of Fæces, is worse than the two first: These Oils swimming over the Water, are easily separated from it; but there is found precipitated at the Bottom, a thick Matter, which is what the Antients called *Amurca*.

There has never been such a Thing as the *Omphacine Oil*, prepared in the Manner described by the Antients; for they pretended that it was extracted by Expression from green Olives, wherefore it was called *Omphacium*, because green Olives have some Resemblance with green Grapes, called in Latin *Omphacium*, i. e. crude, and astringent; for if green Olives were bruised and strained, nothing but a viscous Juice could be extracted from them. Those that want to give to the common Oil, the Qualities attributed to the pretended *Omphacine Oil*, boil in it the Summits of Black-berry Bushes, of Oak, of Lentisc, of Honey-Suckles, and red Roses.

Old Oil is commonly requir'd for Plaisters and Unguents, because having received some Fermentation in its insensible Parts, it becomes thereby more penetrating, and more emollient. It is also used for Aliment, and in Clysters for the Colick, the Gripes, and the Dysenteria.

OILS extracted by Expression.

Oil of sweet Almonds.—Take what Quantity you will of new and large Almonds, separated from their Shells; rub them well in a coarse and rough Linen Cloth (to cleanse them of a red Scurf fasten'd to the Skin) till no more Dirt comes off; pound those Almonds in a Marble-Mortar, with a wooden Pestle, till they be reduced into a Paste; wrap that Paste in a Sack, or Piece of strong Linen Cloth, put the Sack to Press between two thin Plates of Walnut-Tree, and having placed underneath a Pewter-Dish, or an earthen one glazed, press gently the Matter at first, to make the Oil run by Degrees without bursting the Cloth; but when some Quantity of Oil is come out, you must then press the Matter as hard as you can; and you'll have a very good *Oil of sweet Almonds*, which must be kept in a Bottle for Use.

Virtues.—The *Oil of sweet Almonds* softens the Acrimony of the Trachæa, and of the Breast, provokes the Urine, appeases the Pains of the Nephretick, by facilitating the Evacuation of the Stone, Gravel, or Phlegm, from the Reins or Bladder; it is good for the After-Pains of a lying-in Woman, and for the Gripes of new-born Children.—The *Dose* is from two Drachms to an Ounce and a half. It is used outwardly to soften the Parts.

The common Method is to blanch the Almonds before they are pounded, to extract a finer and clearer Oil; but as it is impossible to blanch the Almonds till after they

they have been put to steep in hot Water, they have been thereby impregnated with that Water, which running along with the Oil makes it grow rank if it be kept a little while. Several heat the pounded Almonds before they press them, to extract more Oil; but as the Fire communicates always some disagreeable Smell to Oils, and render them more acid, it is much better to have a less Quantity of Oil, and good.

The Oil of Walnuts can be extracted in the same Manner without Fire; which Oil is proper to appease the Colick and the Gripes. Ladies use it to cleanse their Skin.

Oleum Amigdalorum Amararum. R. *Amygdalarum amararum quantum libuerit, Contundantur exactissime in mortario marmoreo, pistillo ligneo, deinde moderatè calefiant & Torculari exprimantur: Eodem modo extrahantur, Olea Nucis Juglandis seu Careginum, Avellanarum Balani, Nucleorum Persicorum, Armeniacorum, Seminis Lini, Comnabis, Sinapi, Buniados, Sesami, Hyosciami.*

Virtues.—The Oil of bitter Almonds, is good for the Maladies of the Matrice, it appeases the Inflammations, expels the Stone and Gravel from the Reins and the Bladder; it dissipates the Noise of the Ear, and is used to carry off the Spots of the Skin.—The Dose by the Mouth is from half an Ounce to an Ounce; and in a Clyster from half an Ounce to two Ounces. Some Drops thereof are intilled into the Ears with a little Cotton for Deafness, it is also sometimes mixed on that Occasion with a little Brandy.

The Oil of bitter Almonds differs no otherwise from that of Sweet Almonds, than in that it is kept longer without growing rank, either because Bitter Almonds contain less Salt than the sweet ones, or because by heating them the aqueous Humidity, which is the Occasion of the Rankness, is dissipated. The Paste of Bitter Almonds is a Poison for Hens, and does not hurt other Animals. It is used to cleanse the Hands.

The Oils of the Stones of Fruits, and of Seeds which contain a great deal of Oil, are extracted in the Manner of that of Bitter Almonds; but when it is wanted to extract by Expression the Oil of a Seed which is very little oleaginous, as is that of Anis; or when the Oil is naturally congealed as in the Nutmeg, the Matter after it has been well pounded must be heated at the Vapour of Water or Wine, then pressed hard, as I have observed in my Treatise of Chymistry.

Oil of Eggs.—Take Eggs seven or eight Days old, and no newer, because being too viscous then, the Oil could not be easily separated from them; boil them in Water till they be hard, then taking only the Yolks, crumble them in an earthen Pan, placed over a very slow Fire, stirring the Matter with a Spatula, till the Matter begins to grow a little reddish, and then comes out of it as a melted Marrow; then it must be put into a Sack made of strong Linnen Cloth, and pressing it as strong as possible between two warm wooden Plates, there will come out of it a yellow Oil, which must be kept for Use.

Virtues.—The Oil of Eggs, is proper to soften the Skin, to take off Cicatrices, to fill up the Cavities left by the Small Pox, and for sore Breasts and Burns.

Some moisten the Matter with Spirit of Wine before they put it to the Press, to render the Oil clear or thinner; but it is a Spirit of Wine lost; for it is entirely dissipated by the Heat into the Air; the Spirit besides is not very agreeable to the Qualities of the Oil of Eggs.

Oil of Bays.—Take a good Quantity of Berries of Bays, ripe and newly gathered, bruise them well, and put them afterwards in a large Kettle, pouring on them Water enough to swim over the Berries, by twelve Inches; boil then the Matter for an Hour at least, and afterwards strain the Liquor boiling-hot, carrying the Grounds to the Press, and pressing it as hard as you can; and having left the Colature to grow cold, you'll find a green and congealed Oil swimming over the Water, which you must gather; and having pounded the Grounds anew, you'll put them to boil in the same Water, press them as before, leave the Colature to grow cold, and gather afterwards the Oil which swims over the Water, and which being neither so good nor so fine as the rest, must be kept apart.

Virtues.—The Oil of Bays rarifies, opens, and softens,

it strengthens the Nerves, expels the Wind, serves for the Palsy, to resolve the Tumours, for the Catarrhs, the Sciatica, windy Colick, by anointing well the Parts therewith, warm. It is mixed likewise, in Clysters, from half an Ounce to an Ounce and a half.

OILS, prepared by Infusion, or Decoction, or by a simple Mixture.

Oil of Roses.—Take a Pound and a half of red Roses newly gathered, pound them well, and put them into a Jug; and having poured on them three Pounds of Oil of Olives, stop the Jug, and expose it to the Sun for seven or eight Days; which elapsed, boil slightly the Matter, and having strained it hard through a Linnen Cloth, put the same Quantity of red Roses in the Colature, and proceed to the Maceration, Coction, and Expression as before; and having repeated the same Operation a third Time, you'll have the Oil of Roses which must be kept in a Pot for Use.

Virtues.—The Oil of Roses strengthens and consolidates, in softening; it resolves the Fluxions, temperates the Heat of the Reins, and of the Head, by anointing the Part with it hot.

Several prepare this Oil with pale Roses instead of red, to render it more odorous; but in boiling it the good Smell of the Roses is absorbed by the bad one of the Oil.—It is true that the Oil of pale Roses softens and resolves better than that of red Roses, but it is not so strengthening.

Eodem modo per infusionem parentur, Olea florum Anethi, Chamameli, Meliloti, Liliorum Alborum, Simpi, Nymphae, Sambuci, Verbasci, Violarum, Ligustri, Papaveris, Keiri, Genistæ, Althææ, Tamarisci, Hyperici simplicis, Narcissi albi, Rorismarini, Summitatum Absinthii, Anagallidis, Menthae, Abrotani, Rutæ, Myrti, Sampsuchi, Sabinae.

Oleum Liliorum Compositum, Mesué. R. *Florum Liliorum Alborum ʒ viij. Mastiches, Calami Aromatici, Costi, Carpobalsami, aa ʒ j. Cinnamomi, Caryophyllorum, aa ʒ iʒ. Croci ʒ iij. Olei Dulcis lbij. Misceantur & macerentur per dies quadraginta, in vase obturato, deinde bulliant, leviter, & exprimantur.*

Virtues.—This Oil of white Lillies is resolute in heating; it is used for the Pains of the Stomach, of the Breast, of the Abdomen, in anointing the afflicted Parts therewith: Though this Sort of Oil is seldom used; the simple Oil of white Lillies, prepared in the Manner of that of Roses, being almost always substituted to it.

Oleum Irimum.—Take a Pound of the biggest and finest Roots of Iris you can find, rasp them and put them with half a Pound of Flowers of the same Plant into a Jug, and having poured upon them five Pints of common Oil, stop the Jug, and having left it in Digestion on the hot Embers, or in Balneo Mariæ, boil afterwards slightly the Infusion, strain it with Expression, and having put the same Quantity of Roots and Flowers in the Colature, proceed as before; and repeat the same Operation for the third Time; but this last Time the Matter must boil longer, to consume the Juice of the Iris, and having strained the Liquor with Expression, the Oil must be kept for Use.

Virtues.—The Oil of Iris attenuates, is deterfive, and much resolute. It is used for the cold Tumors, the King's Evil, and to forward Suppuration.

Oil of St. John-wort composed.—Take a Pound of Summits of St. John-wort, in Flowers, newly gathered in their Vigour, bruise them, put them in a Jug, and pour over them two Pounds of common Oil, and three Ounces of strong red Wine; stop the Jug, and place it in a warm Place, or in Balneo Mariæ, where the Matter must be left in Digestion for twenty-four Hours; boil afterwards slightly the Infusion, strain it with Expression, and having put in the Colature as much Flowers as before, proceed to the Infusion, Coction, and Colature; repeating once more the same Operation, except that the third Time the Infusion must boil longer, to procure the Dissipation of the aqueous Juice. After the Oil has been strained for the last Time it must be left to settle, and afterwards decanted gently, to separate the Pieces; then you'll dissolve in it at a slow Heat a Pound of the best Turpentine, and pour the Oil while yet hot into a Jug, to keep it for Use.

Virtues.—The Oil of St. John-wort attenuates, is digestive

gestive and resolute; it appeases the Pains caused by a viscid Humour; it is used to strengthen the Nerves and the Joints, and for the Sciatica. It is an efficacious Balsam to cure Wounds.

Oleum Nicodemi. R^x *Seminum, seu Summitatum Hyperici, Terebenthinæ, aa lbj. Croci ʒ ss. Lithargyri ʒvj. Aloes Hepaticæ, Tutbiæ Alexandrinæ, aa ʒiij. Olei lbij. Vini Albi lbiv.*

Bruise the Summits or Seeds of St. John-wort, pound the Aloes, the Tutty and the Litharge, which must be put together with the Saffron in an earthen Pot, and the Oil and Wine having been poured upon them, the Pot shall be covered, and the Matter put to boil over a slow Fire, to the Diminution of a fourth Part of the Wine, or thereabout; then the Pot is taken off the Fire, and exposed to the Sun, during the Canicule, for ten Days, and afterwards put again over the Fire, where the Matter must boil to the entire Consumption of the Wine; and having strained the Infusion with Expression, the Turpentine must be dissolved in it, and the Oil kept for Use.

Virtues.—This Oil is a resolute and nerval Balsam; it cleanses and consolidates Wounds.

Oleum Croci. R^x *Croci, Calami Aromatici, Seminis Carvi, aa ʒj. Myrrhæ ʒ ss.*

Let the Ingredients infuse together after they have been pounded in a Pint of Red Wine for six Days successively in a glazed earthen Pot; then boil the Infusion at a slow Fire, with a Pint and a half of common Oil, to the entire Consumption of the Wine; which done, strain it and keep it for Use.

Virtues.—This Oil of Saffron dissipates Hardness, appeases the Pains of the Matrice and other Parts; it strengthens the Nerves by anointing the afflicted Parts with it.

Oleum de Euphorbio Simplex. R^x *Euphorbii Pulverati, ʒv. Olei Communis lb.*

The Oil must be put in a Copper Basen over the Fire, and when very hot, the Euphorbium in Powder shall be mixed with it, it will melt in an Instant; and the Dissolution after it has been strained, is kept for Use.

Virtues.—The Oil of Euphorbium is resolute; it is employ'd for the cold Humours, the Lethargy, and Palsy, by rubbing the Parts with it.

Oleum de Euphorbio Compositum. R^x *Calamintbes Montanæ ʒjss. Radicis Costi ʒx. Pyrethri ʒvj. Castorei ʒv. Saponariæ, Staphidis Agriæ, aa ʒss. Trita Macerentur per Triduum in Vini Rubri lbij. Olei Communis lbiss. Coque ad Vini Consumptionem, tunc insperge Euphorbii recentis tenuissimæ triti ʒss. Recoque parum & exprime; colatum servetur usui.*

Virtues.—The Oil of Euphorbium composed, is proper to rarify and melt cold Humours, to strengthen the Nerves, for the Catarrhs, Apoplexy, Palsy, and Lethargy, by anointing the afflicted Parts with it; some Drops thereof are dropped into the Ears, at the Time of the Apoplexy or Lethargy.

Oleum Nicotianæ.—Draw the Juice of Tobacco by Expression, when the Plant is in its Vigour, and having mixed it with an equal Quantity of common Oil, boil the Mixture till the Juice be almost consumed; then strain the Oil and keep it for Use.

Virtues.—The Oil of Tobacco is extremely resolute, it can be employed to melt, and dissipate the Schirrous, and other Tumors.

Oil of Mastich.—Take half a Pound of the best Mastich, pound it coarsely, and put it in a glazed Pot, and having poured upon it two Pounds of Oil of Roses, and two Ounces of the best Wine, cover the Vessel and place it over a moderate Fire, where the Matter must boil gently till the Mastich be dissolved, which will happen in a very short Time; then strain the Oil and keep it.

Virtues.—The Oil of Mastich strengthens the Brain and the Stomach, stops Vomiting, by anointing the afflicted Parts with it; it is put in Clysters for the Lienteria and the Dysenteria, from half an Ounce to an Ounce and a half.

The Mastich being a Resin, it is dissolved easily in Oil; therefore the Wine is needless here.

Oleum Solani. R^x *Baccarum Solani Maturarum Consumarum lbj. Olei Communis lbij. Coque ad consumptionem*

succi, exprima, & serva usui.

Virtues.—This Oil is cooling, and proper to condensate and stop the Humours. It enters the unguent Pompholix.

Oleum Nardinum. R^x *Spicæ nardi, minutim incisæ & contusæ ʒiij. Vini Generosi ʒiv. Olei Communis lbjss.*

Let them macerate together for eight Days, in a Jug well covered, then boil it to the Consumption of the Wine, strain the Oil with Expression, and keep it for Use.

Virtues.—This Oil rarifies and resolves the coarse and pituitous Humours, it is used for the Palsy, shaking of the Nerves, and Suffocation of the Matrice. Some of it is introduced with a little Cotton into the Ears, for the Noise in those Parts.

Oleum Moschatum. R^x *Florum Liliorum, Folii Indi, Mastiches Costi, Spicæ nardi, aa ʒss. Ligni Aloes, Cassiæ Lignæ, Myrrhæ, Croci, Styracis Calamitæ, aa ʒij. Bdellii, Cubebæ, Caryophyllorum, aa ʒjv. Nucis Moschatæ ʒij. Moschi ʒj. Olei Communis lbij. Vini Generosi lbss.*

All the Drugs except the Musc, having been slightly pounded, must be put to infuse with the Wine and Oil for seven or eight Days, in a glazed earthen Pot, and boiled afterwards to almost the entire Consumption of the Wine; after which the Liquor is strained and kept for Use.

Virtues.—This Oil is proper to strengthen the Nerves, Matrice, Stomach, to expel Wind, and to resolve coarse Humours, by anointing the Parts therewith.

Oleum Sicyonium Compositum, Aëuarii. R^x *Radicis Cucumeris Silvestris lbj. Florum Rorismarini, Pyrethri, Euphorbii, Agarici, Castorei, Nitri aa ʒiij. Olei Communis lbiv. Vini Generosi lbij.*

All the Drugs pounded must be put into a Jug, with the Flowers of Rosemary and the others coarsely pounded, and having poured upon them the Oil and the Wine, the Jug well stoppt, must be exposed to the Sun for seven or eight Days, or to another Heat; boiling afterwards the Infusion at a slow Fire, stirring the Matter from Time to Time with a Spatula, to the Consumption of the Wine; which done, the Liquor must be strained with Expression, and kept for Use.

Virtues.—This Oil is heating and resolute, proper for the Schirres of the Liver, the Spleen, and the Hardness of the Matrice.

Oleum Resolutivum. R^x *Radicum Cucumeris Asinini, Bryoniæ, Althææ, aa lbj. Olei Communis lbiv.*

Let all the Ingredients be mixed with the Oil, and having been exposed to the Sun, or some other Heat for a whole Month, be boiled, strained with Expression, and the Colature kept for Use.

Virtues.—This Oil is digestive, emollient, and resolute; it is used to attenuate the viscid Humours, and to dissipate them, by rubbing the Parts therewith.

Oleum Alconisticum Ambratum A. Mynsicht. R^x *Olei Amigdalæ Amararum ʒiv. Nardini Comp. Liliorum Alborum, aa ʒij. Succorum Origani Majoranæ, Rutæ, Porri, Raphani, Caparum, aa ʒj. Mixta coquantur ad succorum consumptionem, postea oleo colato adde spiritus vini millepedibus prius impregnati, aceti vini acerrimi, aa ʒss. Ambræ Griseæ, Florum Serpylli, Baccarum Sabinae, Seminis Cymini, Macis, aa ʒj. Cubebæ, Ellebori Albi, Mastiches, Ladani, Styracis Calamitæ, ana ʒss. Castorei Veri, Piperis Longi, Croci, Nitri, ana ʒj. omnia diligenter conquassata, denuo in Balneo Mariæ coquantur, postea oleo colato & expresso immisce, Oleorum Formicarum, Anisi, ana ʒj. Trochiscorum Gallie Moschatæ ʒj. Misce & ad usum reponere.*

Virtues.—This Oil is good for Deafness, it expels the Wind, dissipates the Noise of the Ears, appeases the Pains of those Parts, brings the Abscesses formed in them to Suppuration, by instilling some Drops thereof into the Ear, Morning and Night.

Oleum de Piperibus reformatum. R^x *Piperis Longi & Nigri, ana ʒjss. Radicum Zingiberis, Faniculi & Apii, ana ʒss. Gummi Ammoniaci, Opoponacis & Sagapini, ana ʒiij. Sarcutorum Thymi Viridis & Rutæ, ana man. ss. Olei Lini lbij. Vini Rubri lbss.*

Let the Ingredients be pounded, and having been mixed with the Oil and Wine, put them to macerate for a whole Month in a Jug well stoppt, in a warm Place; boiling afterwards the Infusion at a slow Fire, straining

it with Expression, and keeping the Colature for Use.

Oleum Carminativum reformatum. R. *Oleorum Distillatorum Seminis Cymini*, 3 ℔. *Anisi*, ij. ℔. *Carvi*, 3j. *Arantiorum*, *Chamomillæ*, ana 3 ℔.

All these Oils must be mixed together in a Vial, and the Mixture kept for Use.

Virtues.—This Oil is proper to attenuate the Viscosities, to expel Winds, to appease the Gripes and Pains: It is used for the Melancholicks.—The *Dose* is from three Drops to six. The Region of the Stomach, and of the Navel, can also be anointed with it.

Oleum Populeum.—Take a Pound of the Eyes of Poplar, newly gather'd, pound them well in a Mortar, and having put them in a Jug, pour upon them three Pounds of common Oil, and half a Pint of red Wine; stop the Jug, and expose it for eight Days to the Sun, or to another Heat; then boil the Matter over a slow Fire to the Consumption of the Wine, straining the Oil afterwards with a strong Expression, and having left it to depurate, keep it for Use.

Virtues.—This Oil softens in cooling, is good for the Inflammations, and for Burns, when they are broken: It is also resolute.

The Wine introduced into this Composition, is rather prejudicial than useful to it; because it destroys the cooling Virtue of the Buds of Poplar; therefore it should be retrenched from it; since the Humidity of the Poplar suffices for the Coction of the Oil.

Oleum Majoranæ. R. *Herbarum Majoranæ*, man. iv. *Serpinae*, man. ij. *foliorum Myrti vel Baccarum*, man. j. *Abrotani*, *Menthae Aquaticæ*, ana man. ℔. *Olei Communis*, ℔ ij.

Let all these Drugs macerate together for eight Days, in a Jug well stopp'd, and carried to a warm Place; then boil the Infusion, strain it with Expression, and keep the Colature for Use.

Virtues.—This Oil of Marjoram is resolute, strengthens the Brain and the Stomach, expels the Winds, and Worms; is good for the Sciatica, and attenuates the Viscosities, by anointing the afflicted Parts therewith.

Oleum Mucaginum. R. *Radici Althææ recentis*, 3 iv. *Seminis Fœnugreci & Lini*, ana 3j. ℔. *Scillæ recentis Contusæ*, 3j.

Cut the Roots of Althæa, and the Onions of Squil, into small Pieces, bruise them and put them with the Seeds whole in an earthen Pot, pouring over them five or six Pints of boiling hot Water, and having cover'd the Pot, leave the whole Mixture to macerate for ten or twelve Hours; then boil the Infusion till it grows mucilaginous; strain it with Expression, and having added to it afterwards, the Oils of Anethum, Camomile, and white Lillies, of each sixteen Ounces, boil the Mixture to the Consumption of the Humidity, stirring it towards the End, to hinder the Mucilage from sticking to the Bottom of the Vessel, and burning; then strain it, and keep the Colature for Use.

Oleum Nephreticum, A. Mynsicht. R. *Olei Succini albi rectificati*, *Terebenthinæ*, *Juniperi*, ana 3 iv. *Fermenti Panis*, *Salis Communis*, *Tartari albi*, ana 3j. *Aquarum Hederae Terrestris*, *Petroselinii*, *Ononides*, ana ℔. iij.

Pound very well together the Tartar, and common Salt, mix them with the Levane and Oils, put the Mixture in a large Glass or Stone Cucurbite, and having poured on them the distilled Waters, cover the Cucurbite with its Capital, adapt a Receiver to it, lute exactly the Joints, and by a graduate Sand-Heat, distil the Liquor, increasing the Fire towards the End of the Distillation; separate the Oil which will swim on the Water in the Receiver, and keep it for Use.

Virtues.—This Oil attenuates and expels the Stone and Sand from the Reins; it gives Ease in the Nephretick, pushes by Urine, strengthens the Matrice, and facilitates a Delivery. The *Dose* is from two Drops to six.

The distilled Water that remains in the Receiver after the Separation of the Oil, is also aperitive, and has the same Virtues with the Oil.—The *Dose* is from an Ounce to four.

Oleum Balsami, A. Mynsicht. R. *Oleorum Olivæ*, ℔ j. *Hyperici*, *Baccarum lauri*, ana 3j. *Granorum Juniperi*, *Petroli*, ana 3 ℔. *Ligni Rhodini*, *Spicæ*, ana 3j. *Seminis Abgelicæ*, *Anisi*, ana 3j. *Terebenthinæ Cypriæ aquæ violarum lotæ*, ℔ ℔.

Put in an earthen Jug all the Oils, the Turpentine washed in Water of Violets, and two Ounces of the dried Roots of Orcanette bruised; stop well the Vessel, and place it in a hot Balneo Mariæ, where it must be left twelve Hours in Digestion; make afterwards the Balneum to boil, and when the Infusion is very hot, stir it with a wooden Spatula; strain it afterwards with a strong Expression, and keep the Colature in a Bottle well corked. It is a Balsam.

Virtues. This Oil or Balsam, heats, resolves, opens, and penetrates; it may be used to dissolve cold Humours, for the Palsy, Sciatica, to resist the Gangrene, and to cleanse Wounds.

Oleum Balsami Pet. de Abbatt. Aponensis. R. *Terebenthinæ*, ℔ j. 3 iv. *Ladani*, 3x. *Styracis liquidæ*, *Myrrhæ*, *Aloes*, *Spicæ nardi*, *Sanguinis Draconis*, *Thuris*, *Mumiæ*, *Opoponacis*, *Bdellii*, *Carpo Balsami*, *Cinnamomi*, *Sarcocollæ*, *Croci*, *Mastiches*, *Gummi Arabici*, ana 3j. *Mesfibi Gran.* xvij.

Pound coarsely all the Ingredients, put them with the Turpentine in a large Cucurbite, half thereof must remain empty, place it in a Sand-Furnace, adapt to it a large Receiver, lute exactly the Joints, and by a graduate Fire distil the Spirit and Oil; unlute the Receiver, and put the Liquor into a Funnel lined with grey Paper; the Spirit will run through, and the Oil remain, which must be kept in a Bottle.

Virtues.—This Oil rarifies, attenuates, is deterfive, resists Putrefaction, is resolute, and strengthens the Nerves and the Matrice; it is put in Wounds, and the aching Members are rubbed with it, when mixed with a proper Oil.

Oleum Scarabæorum. Take a Pound of Beetles, found on human Excrements, while they are in their Vigour, put them alive in an earthen Vessel, with two Pounds of Linseed Oil; cover the Vessel, and place it over a slow Fire, to make the Liquor boil gently; and when you'll see that the aqueous Humidity is consumed, strain the Liquor with Expression, and keep the Oil; which is the Oil of Beetles.

Virtues.—This Oil is resolute, softening and strengthening; it is used to resolve the Hemorrhoides, and to strengthen the Anus when it is relaxed, by applying this Oil upon it.

Oleum Excessrense. R. *Foliorum Rorismarini*, 3iij. *Abrotani*, *Betonicae*, *Chamaepytios*, *Lavendulae*, ana 3j. ℔. *Radici Elebori nigri & albi*, *Corticis Fraxini Limonum*, *Seminis Cymini & Fœnugreci*, *florum Chamæmeli*, *Genistæ*, *Liliorum alborum*, *Sambuci*, *Herbarum Absinthii*, *Centaurii minoris*, *Eupatorii*, *Feniculi*, *Ilyssopi*, *Lauri*, *Majoranæ*, *Melissæ*, *Nepetæ*, *Pulegii*, *Sabinæ*, *Thymi*, ana 3j. *Euphorbii*, *Sinapeos*, *Castorei*, *Pyrethri*, ana 3ij. *Olei*, ℔ iv. *Vini*, 3 ix.

All the Ingredients must be bruised, and put in a glazed earthen Pot, and having poured upon them the Oil and the Wine, cover the Pot, place it in a hot Balneo Mariæ, and leave the Matter in Digestion for twelve Hours: Put afterwards the Infusion to boil slowly, to the Consumption of the Wine, and of almost all the Humidity of the Herbs; then strain the Oil with a strong Expression, and keep it for Use.

Virtues.—This Oil is emollient in strengthening, it expels the Winds, attenuates the viscous Humours, and resolves the Hardness of the Liver, Spleen, and Matrice.

This Composition is taken from the London Dispensary; but I think it too much composed; it is true, that all the Drugs which enter it are very good, full of Virtues, and agreeable to the Maladies for which this Remedy is employ'd; but the Composition could very well be shorten'd, by doubling or tripling, or even quadrupling, the Quantity of several of the Ingredients, and retrenching the other which have the same Qualities.

Oleum Lumbricorum.—Take three Pounds of the biggest Earth-Worms you can find, wash them well, and put them to macerate in an equal Quantity of common Oil, and half a Pint of white Wine, for twenty-four Hours; the next Day boil the Infusion over a slow Fire, to the Consumption of the Wine; strain it afterwards with Expression to keep it for Use.

Virtues.—The Oil of Earth-Worms is proper to soften and strengthen the Nerves, for the Pains of the Joints, to resolve Tumours, and for the Dislocations and

Strains; by rubbing the afflicted Parts with it.

Oleum Ranarum. Take ten or twelve Frogs alive, cut them in Pieces, and put them in a glazed earthen Pot, pouring immediately upon them a Pound and half of Linseed Oil; cover the Pot very close, and place it in a boiling hot Balneo Mariæ, where it must be left seven or eight Hours; strain afterwards the Infusion, squeezing hard the Frogs; leave the Colature to settle, and decant it afterwards to depurate it of its Fæces.

Virtues.—The Oil of Frogs softens, and temperates the Inflammations, provokes Sleep, being applied on the Temples, and appeases the Pains of the Gout, by anointing the Parts with it.

In the same Manner can be made the Oil of Toads, of Craw fish, and other aquatick Animals.

Oleum Catellorum. R. Catellos nuper natos, No. ii. Vermium terrestrium, lb ij. Olei Communis, lb iv.

Cut the Puppies into Pieces, put them in a glazed earthen Pot, with a Pound of Earth-Worms alive, well washed; and having poured the Oil upon them, cover the Pot close, and place it in Balneo Mariæ, making a Fire under it to make the Water boil for twelve Hours; or till the Puppies and Worms be very well done; then strain the Oil with a strong Expression, and having left it to depurate, decant it from its Fæces, and mix with it three Ounces of the best Turpentine, and an Ounce of Spirit of Wine; which Mixture must be kept for Use.

Virtues. This Oil of Puppies is very good to strengthen the Nerves, for the Sciatica, the Palsy, to dissolve and resolve the Catarrhea's which proceed from a cold and viscous Pituita; anointing with it the Shoulders, the Back-Bone, and other afflicted Parts.

As some young Puppies are bigger than others, you must employ in this Preparation more or less of them, according to their Bigness; if they are big enough, two are sufficient, but if they be very small, you must take four or five of them.

Oleum Araneorum reformatum. R. Araneas Pingues & Magnas, No. Sexaginta, foliorum Rutæ recentium contusorum, foliorum Sambuci, ana man. j. fs. Oleorum Lumbricorum, lb j. Hyperici, lb ß.

Put the Ingredients to macerate together for 24 Hours, in a glazed earthen Pot well stopp'd, in a warm Place; then boil them in Balneo Mariæ, strain the Decoction with Expression, and in the Colature dissolve half a Drachm of Camphire.

Virtues.—The Oil of Spiders is employ'd for the malignant Fevers, the Plague, and the Small Pox, by anointing the Arteries and Emunctories with it.

A simple Oil of Spiders can be prepar'd by putting Spiders to macerate in Oil of bitter Almonds for eight Days, and proceeding to the Coction, &c. as above.

Oleum Formicarum. R. Formicarum, 3 ij. Olei Communis, 3 viij.

Put the Ants in a Jug, or in a Glass Vessel, pour the Oil upon them, stop the Vessel, and after you have exposed it to the Sun, during forty Days, put it in a boiling Balneo Mariæ, for two Hours; then strain the Oil with Expression, leave it to settle, separate the Fæces, and keep the Oil for Use.

Virtues.—The Oil of Ants re-animates the Spirits, and provokes the Seed, by anointing with it the genital Parts and Reins. It borrows its principal Virtue from the volatile Salt of the Ants.

Oleum Mirabile. Take the Oils of Turpentine, of St. John-wort, and of Petroleum, of each one Pound, mix them together to compose the marvellous Oil.

Virtues.—This Oil is resolute, proper for Cuts, and to strengthen the Nerves. The Farriers use it when Horses have been pricked in Shoeing.

Oleum contra Surditatem. R. Olei expressi Seminis populi, Amigdalorum amararum & Laurini, ana 3 ij. Spicæ nardi, Costorei, & Colocynthis incisurum, ana 3 j. Succî Rutæ & Vini albi, ana 3 j. fs.

You must cut small the Spikenard, the Castoreum, and the Coloquintida, and mix them with the Oils of the Seed of Leeks, of bitter Almonds, and of Bays, the Juice of Rue and the white Wine, putting afterwards the whole Mixture in a Matras well stopp'd in Balneo Mariæ, and increasing the Fire to the Consumption of all the Water; then you'll dissolve some Grains of Musc in the Oil and keep it for Use.

Virtues.—This Oil is resolute, softening, and attenuating, and very proper to cure a Deafness, by introducing some Drops thereof into the Ear; provided the Patient be not born deaf.

B A L S A M S.

Note. That there is so great an Affinity between Balsams and Oils, that they are often confounded together; and that the same Liquor is sometimes called Balsam, and sometimes Oil; though there is notwithstanding this Difference, that the Balsams have generally more Consistence than the Oils.

BALSAMS are divided into natural and artificial. *Natural Balsams* are those which come out of Trees, thro' Incisions made in them, as the *Balsam Capayba*, of Peru, &c.—*Artificial Balsams* are those prepared by Chymistry, and Pharmacy; which Balsams are composed of Oils and Essences, Gums, Wax, Refine, Powder; according to the different Virtues to be given to them: There are Balsams prepar'd for Wounds, to preserve dead Bodies, to strengthen, and rejoice the Brain, the Heart and the Stomach, to resist Venom, for the Wounds of the Breast, and to perfume.

Balsamum Polychrestum. R. Foliorum utriusque Plantaginis, Telephii, Symplythi majoris, Bugulæ, Symplythi minoris, Saniculæ, Ophioglossi, Veronica utriusque, Absinthii vulgaris, Geranii Robertianii, Millefolii, Pilosellæ, Centaurii minoris, Summitatum Hyperici, Hederæ Terrestris, Penta-phylli, ana man. j. Recentibus omnibus in Mortario contusis affunde Vini rubri & austeri, lb j. Macerentur diebus quatuor supra Cineres Calidos, quinto die succus ex his tepescatis experimatur, in quo misce Olei rosati, lb ij. Coque in vase duplici ad Consumptionum succi, tunc Cola, & in Colatura dissolve, Terebenthinæ Venetæ, lb j. Olibani subtilissimi pulverati, 3 ij. fiat Balsamum.

Virtues.—This Balsam is deterfive, it consolidates the Wounds, and resists Putrefaction; it is applied on Wounds.

The Plants newly gathered in their Vigour, after they have been pounded, must be put with the Grease, and the Oil of Bays, in a Bason placed over a slow Fire, stirring the Mixture with a wooden Spatula, till the Humidity of the Herbs be entirely consumed; then the Liquor, while yet hot, must be strained with Expression; and to the Colature add an Ounce of Balsam of Succin, half an Ounce of Oil of Mace, the Oils of Petroleum and of Spikenard, of each two Drachms; mixing well the whole Composition together for a Balsam, which must be kept in a Pot well stopp'd.

Virtues.—This Balsam is used for the Rachitis, anointing the Back-bone with it Morning and Evening, a little before the Patient goes to Bed; and apply over it Wool taken off the Back of the Sheep, and over that a Piece of Cloth double: It is also resolute and nerval.

Balsamum Apoplecticum. R. Olei nucis Moschatæ expressi, 3 j. Styracis, 3 ij. Balsami Peruviani, Ambræ Griseæ, ana 3 j. ß. Zibethi, 3 iv. Moschi orientalis, 3 j. Olei succini rectificati, 3 ß. Olei Cinnamomi stillatitii, 3 j. Oleorum stillatitiorum Lavendulæ, Majoranæ, Rutæ, Caryophyllorum, ana Gutt. xv. Citri, Arantiorum, Ligni Rhodii, aa 3 ß. Gagatis, gutt. vj.

The Storax, Musc, and Ambergrease, must be pounded together in a Mortar; and the Oil of Nutmeg melted in a glazed earthen Porringer over a very little Fire; then taking the Porringer off the Fire, and the Oil being half cold, the Balsam of Peru, Civet, Oils and Powders shall be exactly mixed with it, to make of the whole Mixture a Balsam, which shall be kept in a Box well stopp'd.

Virtues.—This Balsam is given to smell in the Apoplexy, and other Maladies of the Brain; the Temples and Sutures of the Head are anointed with it, and some Drops thereof introduced into the Ears. It resists the bad Air by its strong Smell. It is also administer'd inwardly for the same Maladies, and to provoke the Seed.—The Dose is from six Grains to a Scruple.

Balsamum Apoplecticum reformatum. R. Oleum nucis Moschatæ expressi, 3 j. ß. Styracis Calamitæ, 3 ij. Balsami Peruviani, 3 ij. Benzoini, Ambræ griseæ, Zibethi, ana 3 ß. Moschi, 3 j. Oleorum Stillatitiorum, Caryophyllorum, Ligni Rhodii, ana 3 j. ß. Cinnamomi, Citri, Arantiorum, ana 3 j. Misce

Misce, fiat Balsamum, S. A.

Balsamum Aromaticum Mynsicht. R Olei Absinthii Vulgaris, Hardini compositi, Menthe Crispæ, Mastichis, ana ʒj. Nucis Moschatæ expressi ʒiij. oleorum stillatitiorum Caryophyllorum, Calami Aromatici, ana ʒß. Rorismarini, Lavendulæ, Arantiorum, Benzoini, Cimini, ana ʒß. Diligenter & Fideliter mixtis adde Pulveris Diatrion Piperum, Gummi Tacamahacæ, ana ʒj. Trochiscorum Gallie Moschatæ gutt. vj.

You'll mix together all the clear Oils, and having melted in that Mixture, at a very slow Fire, the Oils of Nutmeg, and Benzoin, you'll take the Vessel off the Fire, and mix with the Matter when half cold the Powders, to make of the whole Mixture a Balsam.

Virtues.—This Balsam is proper to heat and strengthen the Stomach, to help Digestion, to expel Wind, and the Worms from the Abdomen, by anointing the Parts therewith, and applying over it a Linnen Cloth folded in four.

Balsamum Arcæi. R Sævi Hircini lbij. Gummi Elemi, Terebenthinæ Venetæ, ana lbjß. Axungie Porci lbj.

Put all the Drugs to melt together in a Basin over a moderate Fire, strain the melted Matter through a Linnen Cloth, to separate the Impurities found in the Gum Elemi; leave the Colature to grow cold, which is the Balsam of Arcæus, and which must be kept in a Pot for Use.

Virtues.—The Balsam of Arcæus, is proper to consolidate Wounds, for the Dislocations, Contusions, and to strengthen the Nerves.

The Balsam of Arcæus is much in Use; but its Consistence is a little too hard, therefore it should be rendered softer, by adding to it six or seven Ounces of the Oil of Hypericon.

Balsamum seu Oleum Benedictum, Apparitii. R Terebenthinæ Venetæ ʒviij. Olei Veteris ʒiv. Thuris Pulverati, Florum Hyperici, ana ʒj. Trilici Puri ʒjß. Radicum Cardui Benedicti & Valerianæ, ana ʒj.

Put the Roots and Flowers bruised to infuse for two Days, in about sixteen Ounces of Wine, in a Pot covered; and having mixed with the Infusion, afterwards the Oil and Wheat bruised, boil the Mixture to the Diminution of the Wine, strain the Liquor hot with a strong Expression, dissolving in the Colature the Turpentine and the Olibanum in Powder, to make a Balsam which must be kept for Use.

Balsamum Absinthiacum, seu Stomachicum A. Mynsicht. R Olei Nucis Moschatæ expressi ʒij Absinthii Vulgaris, Nardini Compositi, ana ʒß. Mastichis ʒß. Oleorum stillatitiorum Absinthii, Caryophyllorum, Maceris, ana ʒj. Menthe Crispæ, Thymi, ana ʒß.

You'll melt over a very little Fire the Oil of Nutmeg with those of Wormwood, Spikenard and Mastich; leave afterwards the Matter to cool, and then mix exactly with it the distilled Oils to make a Balsam, which must be kept for Use.

Virtues.—The Balsam of Wormwood, strengthens the Stomach, helps Digestion, and expels Wind, by anointing with it the Region of the Stomach, and of the Abdomen.

Balsamum Angelicæ reformatum. R Olei Nucis Moschatæ ʒij. Olei Angelicæ ʒß. Radicis Angelicæ Tenuissimæ pulveratæ ʒij. fiat Balsamum.

Virtues.—This Balsam is proper to expel Venom; it may be used in the Plague, and in malignant Fevers: It also strengthens the Stomach.—The Dose is from half a Scruple to half a Drachm.

Balsamum Solimani. R Ova Recentia No. xii. Terebenthinæ Ciare ʒvj. Picis Navalis, Colophonie, ana ʒiv. Myrrhe ʒij. Resinæ Pini, Olibani, Sarcocollæ, Vitrioli Romani, ana ʒjß. Aloes, Niri, Sanguinis Draconis, ana ʒß. Croci Orientalis ʒiv. Spiritus Vini lbivß.

Let be pounded coarsely together the Myrrh, Sarcocolla, Olibanum, Aloes, and Dragons-Blood; and the Salpêtre and Vitriol together, mix the Powders with the Saffron, and put them together in a Glass or Stone Cucurbit, which can contain about eight Pounds; pour over those Drugs the Whites of Eggs and the Turpentine, after they have been well mixed together, mixing afterwards with all those Drugs the Tar, Colophone, and the Resin broken; and lastly, having poured over the whole Mixture the Spirit of Wine; stir well all the

Ingredients together, and stop the Cucurbit, they must be left in a cold Digestion for two Days; which elapsed, the Cucurbit must be unstopped and placed on a Furnace; adapting a Receiver to it, luting exactly the Joints, and distilling by a moderate Fire at first, and pretty strong towards the End, all that can come out of the Mixture, which will be the Balsam of Soliman, and which must be kept in Bottles well corked.

Virtues.—This Balsam is vulnerary, strengthening, and resolute; applied outwardly it resists the Gangrene, cleanses and consolidates Wounds: Taken inwardly it provokes the Menfes and the Urine, and is good for the Nephretick.—The Dose is from a Scruple to a Drachm.

The Vitriol and Nitre giving but their Phlegm in this Preparation, cannot but weaken the Spirits of the other Drugs; therefore those two Ingredients should be retrenched.

Balsamum Bezoardium. R Olei Nucis Moschatæ ʒj. oleorum stillatitiorum Corticis Citri, Corticis Arantiorum, Lavendulæ, Rutæ, Angelicæ, ana ʒj. Succini Rectificati gutt. x. Camphoræ gutt. viij.

You'll melt by a slow Fire the Oil of Nutmeg, mixing with it afterwards the distilled Oils, in which the Camphire has been dissolved; to make of the whole Mixture a Balsam, which must be kept in an earthen Pot well stopped.

Virtues.—This Balsam resists the bad Air, is proper for the Plague, and other contagious Maladies, abates the Hystericks, and strengthens the Brain, a little bit thereof is introduced into the Nose. This Balsam is also administered inwardly from four Grains to fifteen.

Balsamum Hypaticum A. Mynsicht, reformatum. R Olei Nucis Moschatæ expressi ʒv. Medullæ Cervi ʒiij. Oleorum Rosarum Vulgarium, Violarum, Nymphæ, ana ʒij. Seminis Hyosciami & Papaveris albi expressi, Benzoini, Unguenti Populei, ana ʒj. Extracti Opii, Croci Orientalis, ana ʒjß. Ambræ Griseæ, Moschi, Essentiæ Rosarum, ana ʒj.

Put to melt together over a very slow Fire, the Oils, Marrow of a Hart, and the Populeum, soften with some Spirit of Wine the Extract of Opium in Balneo Mariæ, and mix it with the Matter stirring it hard, and when cool dissolve in it the Saffron, Amber, and Musc, after they have been well incorporated together with the Essence of Roses, in a Mortar. This Mixture is a Balsam which must be kept well covered.

Balsamum Vulgare. R Terebenthinæ Venetæ lbj. Gummi Elemi ʒiv. Resinæ Pini ʒij. Aristolochie Longæ ʒjß. Sanguinis Draconis ʒij.

The Dragon's Blood and Aristolochie must be pounded each separately, and the Gum Elemi and Resin melted with the Turpentine over a very slow Fire; then the whole Mixture is strained through a Linnen Cloth to separate the Dirt; and the Powders having been mixed with the Colature, the Mixture must be kept for Use.

Virtues.—This Balsam is proper for Wounds, and old and new Ulcers, it cleanses them, renews the Flesh, strengthens the Nerves, and is good for the Dislocations.

Balsamum Viride Mententium. R Olei Seminis Lini expressi, Olivæ, ana lbj. Laurini ʒj. Terebenthinæ Venetæ, ʒij. Simul igne lentissimo liqua, refrigeratque permisce Olei stillatiti Baccarum Juniperi ʒß. Viridis Aëris ʒij. Aloes Succotrinæ ʒij. Vitrioli albi ʒjß. Olei Caryophyllorum ʒj. fiat Balsamum, S. A.

Virtues.—This Balsam is proper to cleanse the Wounds and Ulcers, to incarnate and cicatrise them, and for the Bites of venomous Beasts; some of it is heated and applied on the Wound with a Feather or Pledgets, putting over it a styptick Plaster, the Description whereof will be found under the Article Plaisters, by the Name of Emplastrum Stypticum Crollii.

Balsamum Guidonis. R Succu Castorei, Styracis Calamitæ Recentis, ana ʒv. Aloes Hepaticæ, Bdelli, Carpopalsami, Croci, Gummi Arabici, Mastiches, Mumie, Myrrhe Electæ, Sanguinis Draconis, Spicæ nardi, Thuris, ana ʒjß. Olei Flavi Terebenthinæ, ʒiv. ʒvj.

The Gums and Carpopallamum, or in its Stead, Cubebes must be coarsely pounded, the Spikenard cut small, and all together put with the Saffron in a Glass or Stone Cucurbit, pouring upon them the yellow Oil of Turpentine, and the Juice of Castoreum, i. e. a certain unctuous Liquor contained apart in the Bag of the Castor;

Castor; but as that Liquor is not always to be met with, the Castor in Powder can be substituted to it: The Cucurbit must be but half full, placing it on the Sand, and having adapted a large Receiver to it, and luted exactly the Joints, a small Fire shall be made under it for two or three Hours to heat gently the Vessel, and to distil the most volatile Liquor, increasing it afterwards by degrees to make the Spirits and the Oil come out; continuing thus a strong Fire, till it has done distilling; then the Vessels are unluted, and eight Ounces of Wine poured upon the Liquor which is in the Receiver, stirring well that Mixture, and pouring it afterwards into a Funnel lined with grey Paper, the Spirit will run through the Paper, and the Oil remain, which must be put in a Bottle, mixing with it two Drachms of Opobalsamum, or for want thereof Balsam of Peru, which Mixture, which is *Guido's Balsam*, must be kept for Use.

Virtues.—This Balsam is good for the Ulcers of the Matrice and of the Bladder; a few Drops thereof may be administered inwardly, and used in Injection for the Uterus, mixed with a Liquor appropriated to the Distemper; it is also given to smell for the Vapours.

Balsamum Samaritanum.—Mix together equal Parts of common Oil, and Red Wine in a glazed earthen Pot, cover the Pot and place it over a moderate Fire to make the Liquor boil, till the Wine be consumed; keep the Oil for Use, it is the *Samaritan Balsam*.

Virtues.—This Balsam cleanses and consolidates the Wounds, strengthens the Nerves, and resolves the Catarrhs.

Balsamum Christi, Paracelsi, reformatum. R Vini Nigri lbij. Olei Hyperici lbjss. Liquoris Mummie, & florum Hyperici, ana ʒiv.

Put in a Glass or Stone Cucurbit, the Flowers of St. Johnwort, the Liquor of Mummy, the Oil of St. Johnwort, and the Tinto Wine, and having well stirred the whole together, stop exactly the Vessel, and carry it to a warm Place, where it must be left in Digestion for a whole Month; unstop afterwards the Cucurbit, and having adapted a Capital and a Receiver to it, place it in Distillation at a Sand-heat; the distilled Liquor will be the *Balsam Christi*.

Virtues.—This Balsam is vulnerary, and very good for the Wounds of the Articulations.

Balsamum Album Leonardi Fioraventi Doctoris & Equitis Bononiensis. R Gummi Arabici ʒiv. Galbani, Olibani, Myrrhe, Gummi Hederæ, Ligni Aloes, ana ʒij. Galangæ minoris, Caryophyllorum, Consolidæ minoris, Cinnamomi, Nucis Moschatæ, Zedoariæ, Zingiberis, Dictamni albi, ana ʒj. Ambre Griseæ, ana ʒij.

The Wood of Aloes, Galanga, Cloves, Cinnamon, Nutmeg, Zedoaria, Ginger, and Dictamnium, must be coarsely pounded together; the Musc and Ambergrease together, and the Consolida minor by itself; mixing afterwards all the Ingredients together, and having put the Mixture in a large Glass or Stone Cucurbit, you'll pour over it one Pound of clear Turpentine, four Ounces of Oil of Bays, and three Quarts of rectified Brandy, or Spirit of Wine; then stop exactly the Cucurbit, and having shaken it to mix well the Drugs, put it in Digestion in the Horse-dung, or some other warm Place, where it must be left nine Days; unstop afterwards the Cucurbit, place it in a Furnace at a Sand-heat, and having adapted a Capital and a Receiver to it, and luted exactly the Joints, you'll give a little Fire at first, to heat gently the Cucurbit; and increasing it by degrees, it will distil a white Liquor; you'll continue then the Fire from the second to the third Degree, till you see that the Drops begin to come out blackish, and Vapours appear; then you'll change the Receiver and increase the Fire to the fourth Degree, continuing it in that Condition till no more Vapours come out, for then the Vessels are to be left to grow cold.

The first distilled Liquor is the *white Balsam*, which is properly a Mixture of a whitish Water, and of a brown Oil which swims upon it; its Smell is disagreeable, partaking much of that of Turpentine, and its Taste sweetish.

Virtues.—This Balsam is of great Use in Surgery; it is an excellent Remedy to cleanse and mondify Wounds, and the most malignant Ulcers, to reanimate the Spirits in them, and to resist the Gangrene, applied on Pledgets, to

resolve the Tumours, and strengthen the Nerves.

Balsamum Spasmodicum, A. Mynsicht. R Axungie Anguillæ ʒj. Oleorum Galbani cum spiritu Terebenthinæ distillati ʒss. Lumbricorum Terrestrium, Liliorum Alborum, ana ʒij. Succini albi rectificati, Rorismarini, Angelicæ, ana ʒiʒ. Juniperi, Chamomillæ, Origani, Laurini, ana ʒj. Caryophyllorum, Lavendulæ, Salviæ, Rutæ, ana ʒj.

There must be melted together in a glazed earthen Porringer, over a little Fire, Oil of Nutmeg and white Wax, of each three Drachms, with the Grease of Eels, and the Oils of Earth-worms, of white Lillies, of Camomile, and of Bays; and having left the Matter to cool, the Oils extracted by Distillation must be mixed with it, and the whole Mixture will be a Balsam, which must be kept for Use.

Virtues.—This Balsam strengthens the Nerves, moderates the convulsive Motions, rarifies and resolves the cold Humours, and appeases the After-pains of lying-in Women, by anointing the afflicted Parts with it.

Balsamum Uterinum. R Sevi Hircini ʒij. Oleorum stillatitiorum Succini, Gagatis, Rutæ, Sabini, ana ʒij. Galbani puri, Assæ Fetidæ, Pinquedinis in Cistide Castorei contentæ, ana ʒiʒ.

The Gums must be pounded in a Brass Mortar, hot, with some Tallow of a He-Goat, till they be reduced into a Paste; mixing afterwards by degrees the other Drugs with it, stirring a long while the whole together, to make a Balsam, which must be kept for Use.

Virtues.—This Balsam appeases the Pains of the Matrice, abate the Vapours, and provokes the Menses. It is applied on the Navel, and the Nostrils are rubbed with it.

Balsamum Hollerii. R Succorum Chamæpytios, & Herbarum Paradiseos, Gummi Elemi, Opoponacis, Benzoini, Thuris Mastiches, ana ʒij. Ligni Aloes, Radicum Ireos, Aristolochiæ Rotundæ, Dictamni, Consolidæ majoris, ana ʒj. Nuculorum Pini, Baccarum Lauri, Cubeborum, Nucis Moschatæ, Zedoariæ, Galangæ, Cinnamomi, Caryophyllorum, ana ʒvj. Myrrhæ, Aloes, Laudani, Sarcocollæ, Castorei, ana ʒj. Terebenthinæ lbij. ʒijss.

All the solid Drugs must be bruised and put in a Glass or Stone Cucurbit, and having poured upon them the Juice and Turpentine, and mixed well the whole together with a Stick, the Cucurbit shall be covered with its Capital, a Receiver adapted to it, the Joints exactly luted, and the Matter distilled at a graduate Sand-heat; there will come out first a Water, then an oily Liquor, and lastly, an Oil as thick as Honey; the watery Liquor must be separated through a grey Paper, and the Oil kept, which is the *Balsam of Hollerius*.

Virtues.—This Balsam is proper to strengthen the Nerves, to resolve the cold Humours, and to dissipate the Catarrhs, by anointing the afflicted Parts with it.

Balsamum Paralyticum A. Mynsicht. R Olei galbani cum spiritu Terebenthinæ distillati, Succini rectificati, Rorismarini, Angelicæ, ana ʒj. Chamomillæ Romanæ, Caryophyllorum, Salviæ, ana ʒss. Origani Cretici, Lavendulæ, ana ʒj.

There must be melted in a glazed earthen Porringer, over a little Fire, an Ounce of Oil of Nutmegs, with the Oils of Succin and of Galbanum, taking afterwards the Porringer off the Fire, and when the Matter is cool, mixing exactly with it the other Oils, to make a Balsam or Liniment.

Virtues.—This Balsam strengthens the Nerves, and resolves the coarse and pituitous Humours; it is employ'd in the Palsy, and the Back-bone rubbed with it.

BALSAM, to make Children cut their Teeth easy.—Take three Ounces of Fresh Butter without Salt; Hen's and Duck's Grease, of each two Ounces; and an Ounce of Flowers of wild red Poppies, mix together in a glazed earthen Pot the Fresh Butter, the Grease, and the Flowers, with the Mucilage of Roots of Althaea, and the Juice of Craw-fish, of each two Ounces; cover the Pot, and place it over a little Fire, to make the Matter boil gently to the Consumption of the watery Humidity; strain the Liquor, and mix with the Colature four Ounces of white Sugar-candy, a Scruple of Troches of Gallia Moschata reduced into Powder, and the Yolk of an Egg, to make a Balsam which must be kept for Use.

Virtues.—This Balsam is used to soften the Gums of little Children, by rubbing them often with it; whereby they cut their Teeth easy.

To extract the Juice of Craw-fish, you must bruise five or six of them in a Marble Mortar, humecting them with Water of Burroch, and carrying 'em afterwards to the Press.

Balsamum Hispanicum. R. *Fruventi integri, Radicis Valerianæ, Cardui Benedicti, aa* ʒj. *Vini albi, lb* j.

Bruise the Roots, and put them with the Wheat in a glazed earthen Pot, cover the Pot, and place it on the hot Embers, where the Matter must be left in Digestion for twenty four Hours; mixing with it afterwards half a Pound of Oil of St. John-wort; and having boiled the Mixture over a slow Fire, to the Consumption of the Wine, strain the Liquor with Expression, and add to the Colature eight Ounces of the best Turpentine, and two Ounces of Frankincense in Powder, to make a Balsam which must be kept for Use.

Virtues.—This Balsam is excellent to consolidate and cure Ulcers and Wounds; it is introduced into them, or syringed into the Wound. If it be a deep one, after it has been washed with warm Wine; you must join together as much as possible, the Edges of the Wound, and anoint it all round with the same Balsam, putting over it several Compresses to keep the whole steady.

Balsamum Balsaminæ. R. *Florum, foliorum, & fructuum Balsaminæ, ʒ* iv. *Radicum consolidæ majoris, Ophoglossi, Aristolochiæ rotundæ, Valerianæ majoris, ana* ʒ ij. *Visci in folliculis ulmi reperti, Succu Cancrorum fluvialium, Foliorum Pervinæ & Saniculæ, Summitatum Floridarum Hyperici, Galli lutei, ana* ʒ jss. *Olei Olivæ lb* iv.

Bruise the Leaves, Flowers, and Mistletoe of Elm, and put them together in a glazed earthen Pot, pouring over them the Oil, and the Juice of Craw-fish; cover the Pot and place it in the Sun, where the Matter must be left 12 Days in Digestion; boiling afterwards the Infusion over a slow Fire to the Consumption of the Wine; straining the Decoction with Expression; and after the Oil has been left to settle, you must pour it by Inclination to separate it from its Fæces; and then mix with it half a Pound of distilled Oil of Varnish, to make a Balsam, which is to be kept for Use.

Virtues.—This Balsam is thought excellent to strengthen the Nerves, for Wounds, Burns, the Piles, and sore Breast.

Balsamum Stypticum, A. Mynsicht. R. *Amplastrum Styptici, A. Mynsicht, ʒ* iv. *Olei vitellorum ovorum, q. s. fiat Balsamum, cui adde Oleorum nucis Moschatæ, Caryophyllorum, Salviæ, ana* ʒ.

You'll melt gently in an earthen Dish four Ounces of the styptick Plaister of *A. Mynsicht*, mixing with it, about as much Oil of Eggs as is necessary to give it the Consistence of an Unguent; and when cool, add to it the Oils of Nutmeg melted, of Cloves, and of Sage, making of the whole a Balsam to be kept for Use.

Virtues.—This Balsam strengthens the Stomach, and the Abdomen, it helps Digestion, stops Vomiting, and Hemorrhages, by anointing the Stomach, the Abdomen, and other afflicted Parts with it.

Balsamum ad Nervorum Puncturas. R. *Centaurii minoris Contusi, ʒ* ij. ss. *Marrubii Contriti, ʒ* ss. *Infundantur aliquandiu in succi Plantaginis, ʒ* ij. *Olei Communis, ʒ* vj. *Deinde parum bulliant & experimantur: Colaturæ adde Terebenthinæ Venetæ, ʒ* j. ss. *Vitrioli, Olei Hyperici, ana* ʒ j. *Lumbricorum, de Spica, Galbani & Ammoniaci in aceto dissolutorum & purificatorum, Myrrhæ, Æruginis, ana* ʒ ss. *fiat Balsamum, S. A.*

Virtues.—This Balsam is proper when the Nerves have been pricked, to cleanse old Ulcers, and cicatrise them.

Balsamum dolorem levans. R. *Foliorum urticæ urantis, Plantaginis, Mercurialis, Majoranæ, ana* man. j. *Olei nucis Juglandis expressi, lb* ij. ʒ iv. *Vini albi generosi, ʒ* viij.

The Herbs must be well pounded in a Marble Mortar, and put afterwards in a glazed earthen Pot, and having pour'd upon them the Wine and Oil of Walnuts, the Pot must be cover'd and put in Digestion over the hot Embers, where it must be left for twenty-four Hours; and the Infusion boiled afterwards over a slow Fire to the Consumption of the watery Humidity; then the Oil or Balsam is strained with Expression, and after it has been left to deposite of its Fæces, it must be kept for Use.

Virtues.—This Balsam is proper to soften the Humours, and to appease the Pains, either in the Articulations or Wounds.

Balsamum Jacomo-de Pinto. R. *Olibani, Myrrhæ, Mastiches, Aloes, Sarcocollæ, Styracis Calamitæ, Benzoini, ana* ʒ j. *Olei Hyperici, lb* ij. *Ceræ Citrinæ, lb* ss. *Colophonæ, Terebenthinæ Venetæ, ana* ʒ ij. *Axungie humanæ, Olei Pettræ, ana* ʒ j. ss. *Spicæ, ʒ* j. *Baccarum Juniperi, ʒ* ij. *Salviæ, ʒ* j.

The Gums must be well pounded, and the Wax, Colophon, Turpentine, and human Fat melted in the Oil of St. John-wort, over a little Fire; and when the Matter is half cold, you'll mix with it the Powder and the Oils of Aspich, of Juniper-Berries, of Sage, and the Petroleum, to make a Balsam, which must be kept in a Pot well cover'd.

Virtues.—This Balsam is proper for the external and internal Piles, for the Fistula in ano, and for Ulcers; it is deterfive, resists the Gangrene, and softens the Acrimony of the Humours.

Balsamum sulphuris simplex.—Take three Ounces of Flowers of Sulphur, put it in a Matrafs, and pour over it eight Ounces of Spirit of Turpentine, and having stopped the Matrafs, and shaken it well, place it in Digestion at a slow Sand-heat for five or six Hours, or till the Oil is grown red; then pour out the Tincture by Inclination, and keep it: Which Tincture is the Balsam of Sulphur.

Virtues.—This Balsam is proper to cleanse the Ulcers of the Lungs and of the Breast, it helps Respiration, and is given to Asthmaticks.—The Dose is from a Drop to six.

Balsamum sulphuris Annisatum.—Put an Ounce and a half of Flower of Sulphur in a Matrafs, pour upon it half a Pound of Oil of Anniseed, stop the Matrafs, and place it a Sand-heat, where the Matter must be left in Digestion till the Flower of Sulphur be almost entirely dissolved, and the Oil has acquired a red Colour, which commonly happens in nine or ten Hours; and after the Balsam has been left to settle, it must be decanted to separate it from its Fæces.

Virtues.—This Balsam is good for the Ulcers of the Breast, and of the Lungs, for the Asthma, the Indigestions of the Stomach, and the windy Colick.—The Dose is from three Drops to twelve.

Balsamum Lucatelli. R. *Olei olivarum, Terebenthinæ Venetæ in aqua rosarum ad albedinem, Lotæ, ana* lb j. ss. *Ceræ Citrinæ, lb* j. *Santali rubri subtiliter pulverati, ʒ* ij.

Put in a glazed earthen Pot the Oil of Olives, and eight or nine Ounces of Canary-Wine, place the Pot in a boiling hot Balneo Mariæ, where having been left till the Wine be entirely consumed, strain the Oil afterwards, and having melted in it over the Fire, the Wax, and the Turpentine, take the Matter off the Fire, and when almost cold, mix with it the red Sanders, reduced into a very subtle Powder, to make a Balsam which must be kept for Use.

Virtues.—The *Lucatellus Balsam* is deterfive, proper to consolidate green Wounds, and to strengthen the Nerves.

Balsamum aut Oleum tranquillum Abbatis Roussæ. R. *Foliorum solani Racemosi, solani furiosi aut maniaci, Hyoscyami, Nicotianæ, Capitum Papaveris albi, ana* man. ij. *Foliorum Rorismarini, Salviæ, Rutæ, Absinthii, Hyssopi, Tanacetii, Persicariæ, Summitatum Lavendulæ, Thymi, florum Sambuci, Hyperici, ana* man. ss.

The Plants having been all gather'd in their Vigour, must be hatched and pounded together in a Mortar; and put afterwards in a Bason, pouring upon them eight Pounds of Oil of Olives, boiling hot; stirring the Matter with a wooden Spatula, covering the Pot, and leaving the Matter in Digestion for twelve Hours; which elapsed, it must be put to boil over a slow Fire, stirring it all the while to the Consumption of the watery Humidity, or till the Herbs begin to appear fried, and cease boiling; then the whole must be thrown into a Linen Cloth, to strain it with Expression, and the Colature is the *tranquile Balsam*; or the *Balsam of the Capuchins of the Louvre*.

The Author of this Balsam says, that to make it still better, there must be added to it as many large Toads alive as there are Pounds of Oil; which must

must be put to boil in it, till they remain almost burnt or roasted at the Bottom of the Vessel, that their Juice and Fat mixing with the Balsam, may increase the Excellence of the Remedy.

Virtues.—I have seen by Experience that this Balsam is excellent to cure the Squinancy, by a single Unction, before the Abscess is formed; the Throat of the Patient must be anointed with it for half a Quarter of an Hour, as hot as he can bear it; applying afterwards warm Cloths upon the Part, and reiterating the Friction every half Hour, if the Patient be not asleep. If the Abscess be formed, the Method is changed; for then the Balsam is mixed with an equal Quantity of Spirit of Sal Armoniac; for by stirring them together, a Sort of soft Soap, or of Unguent is made, which is used cold to anoint the Throat.

The same is done of the Balsam alone, hot, on the Breast, for the Fluxions and Inflammations of that Part; if the Distemper is violent, the Patient takes inwardly from half a Spoonful to a Spoonful of this Remedy; the same Dose is given also for the Colick, and the Inflammations of the Entrails; and two or three Spoonfuls thereof are put in a Decoction of Bran, or of Linseed, for a Clyster. It is also very good for Burns, and green Wounds, to provoke the Menfes, to facilitate a Delivery, and to dissipate the Inflammation of the Matrice, by anointing the Part with it.

Balsamum Anodynum vel Podagricum, Georgii Batei. R. Saponis, 3j. Camphoræ, 3vj. Opii, 3ß. Croci, 3j. Spiritus vini rectificati, 3xviij.

The Soap must be rasped, the Opium cut in small Pieces, the Camphire bruised, and all the Drugs put in a Matrafs with the Spirit of Wine; stopping afterwards the Vessel, and placing it in Digestion on the hot Sand, or at some other gentle Heat, where it must be left ten Days, shaking it from Time to Time, to facilitate the Dissolution of the Ingredients, the ten Days elapsed, the Infusion shall be strained through a Flannel, and kept: Which Colature is the *anodyne Balsam*.

Virtues.—This Balsam appeases the most excruciating Pains, being applied on the Part with a Piece of Linen Cloth dipped in it, and renewing it every four Hours, till the Pain be entirely ceased. It is used for the Rheumatism and the Gout; it is also taken inwardly from 30 to 50 Drops in Wine.

The principal Quality of this Balsam proceeds from the Opium.

Balsamum Antipodagricum, Phil. Mulleri. R. Mastice, Olibani, Myrrhæ, Bdellii, Gummi Ammoniaci, Opoponacis, Mumie, aa 3ij. Tartari, 3j. B. Vitrioli, lbj. Mellis, lbij. Aquæ vitæ, lbiv.

The Gums must be coarsely pounded together; and the Tartar, and Vitriol together, putting afterwards all the Powders with the Honey and Brandy in a large Glass or Stone Cucurbite, stopping the Vessel, and leaving it in Digestion, in a warm Place, for eight Days successively; which elapsed, the Cucurbite is unstopped, a Capital and Receiver adapted to it, the Joints luted, and the Liquor distilled by a graduate Fire; keeping the Liquor for Use, which is the Balsam for the Gout.

Virtues.—This Balsam is excellent for the Pains of the Gout, and of the Rheumatism; a Piece of Flannel is dipped in it, and applied on the afflicted Part.

Balsamum Italicum. R. Olei Olivæ, lbß. Laurini, 3v. Terebinthine, 3ij. Juniperi, Spicæ, Petre, Hyperici, aa 3ß. Cere Citrinæ, 3ij. Misce, fiat Balsamum, S. A.

Balsamum Magistrale Georgii Batei. R. Olei Olivæ, lbj. B. Hyperici, 3j. B. Petre, Spicæ, Laurini, Baccharum Juniperi, aa 3j. Caryophyllorum, 3j. Cinnamomi, 3ß. Terebinthine Venetæ, 3viij. Cere, 3iv. B. Syracis liquidæ, 3iv. Gummi Carannæ, Santali rubri, aa 3j. Benzoini, sanguinis Draconis, aa 3ß.

Put together in an earthen Pot the Oils of Olive, of St. John-wort, of Aspic, of Bays, the Petroleum, Turpentine, Wax, liquid Storax, and the Gum; cover the Pot, and place it over a moderate Fire, where it must be left an Hour, stirring often the Matter with a Spatula, that the whole Mixture be melted; mean while must be pounded, each by itself, the red Sanders, the Benzoin, and the Dragon's Blood.

Strain the Matter, melted in the earthen Pot, through a Linen Cloth, while it is hot, stirring it with a Spa-

tula, while it cools; and when almost cold, mix the Powders with it, and lastly the distilled Oils of Juniper-berries, of Cloves, and of Cinnamon, to make of the whole Mixture a Balsam, which must be kept in a Pot well corked.

Virtues.—This Balsam is esteemed an efficacious Remedy for internal and external Wounds, for Contusions, to moderate the Pains of the Head, of the Muscles and Nerves, to expel Wind, and the Sand from the Reins and the Bladder, to stop Hemorrhages of the Nose, to help Digestion, and for the Worms. It is taken inwardly from a Drachm to three, in a little warm Wine, and is applied outwardly on the afflicted Parts.

Balsamum Paralyticum Georgii Batei. R. Terebinthine venetæ, lbiv. Gummi Elemi, Labdani, ana 3ij. Syracis liquidæ 3ij. Cinnamomi 3iß. Florum Rorismarini, Salvie, ana 3x. Olibani, Aloes, Castorei, Myrrhæ, Xylaloes, Florum Hyperici, ana 3j. Calami Aromatici, Caryophyllorum, Galangæ, ana 3vj.

The Cinnamon, Wood of Aloes, Calamus Aromaticus, Galanga, and Cloves, must be pounded together; and the Myrrh, Labdanum, Olibanum, Aloes, and Castor together; the Flowers of St. John-wort, of Rosemary, and Sage, must be mixed with those Powders; the Turpentine, the Gum Elemi, the Balsam of Peru, and the Storax, shall be melted together over a very little Fire, and the whole Mixture put together in a large Stone Cucurbite, pouring over it the Spirit of Wine, and shaking the Cucurbite, that all the Drugs may unite together; then the Vessel being stoppt, must be left in Digestion in a warm Place for six Days; and afterwards unstopped and placed at a moderate Sand-heat; and having adapted a Receiver to it, and luted exactly the Joints, a Fire of the first Degree must be made under it, to heat a little the Cucurbite, whereby the Liquor will distil very slowly; which Degree of Fire must be continued for 48 Hours; taking out that first Liquor, which will be found as clear as Water in the Receiver, to keep it in a Bottle well corked. Then the Receiver is re-adapted to the Capital as before, and having increased the Fire to the second Degree, or a little stronger, a clear Liquor will distil, but a little yellowish, and oily; when nothing more will come out by that Degree of Fire, this second Liquor must be taken out of the Receiver, to be kept in a Bottle a-part; re-adapting afterwards the Receiver, and increasing the Fire by little and little to the fourth Degree, when a viscous and thick Oil will come out, of a brown or blackish Colour; continuing the same Degree of Fire, till it has done distilling. This third and last Liquor is to be kept a-part.

The first distilled Liquor is called Mother of Balsam, the second paralytical Balsam. The third the Oil of Balsam.

Virtues.—Those Liquors are good to strengthen the Nerves, to cure a Palsy began, and the Convulsions, being taken inwardly, and applied outwardly.

Balsamum Palmeum. R. Olei Palmei recentis, lbß. Laurini, 3ij. Nucis Moschatæ, Juniperi, Unguenti Martiati, Balsami Peruviani, Capabiba, ana 3ß.

Put all the Ingredients together in an earthen Dish, and liquify them, by a gentle Heat in Balneo Mariæ, to make a Balsam, which must be kept in a Pot well covered.

Virtues.—It is nerval, strengthening, resolute, proper for the Palsy, to soften the Hardness of the Joints, for the Sciatica, and to resolve the cold Humours, by anointing the afflicted Parts therewith.

Balsamum Nephreticum Fulleri. R. Olei amigdalorum dulcium recentem expressi 3iv. Olei Semin. Papav. albi & lini recentem expressi, ana 3ij. Olei Petre 3v. Balsami Capabiba 3vj. Balsami Peruviani 3ij. Olei Juniperi 3iv. Olei Anisi 3j. Olei Vitrioli rectificati 3j. Capburæ 3ij.

All these Drugs must be stirred together in a pretty large Glass Vessel till they be sufficiently heated, and have acquired a black Colour; the Heat over, they are to be put for two Days in Digestion in Balneo Mariæ, stirring often the Matter, which shall be left afterwards to settle, to be used when wanted.

Virtues.—This Balsam is excellent and efficacious for all the Pains of the Reins, it expels the Sand and the Calculus, provokes the Urine, and is a sovereign Remedy for the Maladies of the Breast; it helps Expectoration,

ration, and appeases the Cough.—The Dose is from ten Drops to fifty, given with the Syrup of Althæa, or some other pectoral Decoction.

Balsamum Mirabile, fullerii. R *Thuris* ℥ ij. *Mastiches*, *Caryophyllorum*, *Galangæ*, *Macis*, *Cubebæ*, ana ℥ ss. *Ligni Aloes* ℥ j.

All the Drugs must be very well pounded, and having been mixed with the Honey and Turpentine, the whole Mixture must be put in a Cucurbite, pouring upon it Spirit of Wine to the Height of two or three Fingers, distilling the whole in Balneo Mariæ, till the Liquor appears red; and continuing the Fire to extract the Balsam, which must be rectified.

Virtues.—This Balsam is good to cure all Sorts of Wounds, for old Ulcers, Cancers, Fistula's, and the Maladies of the Eyes.—The Dose inwardly is from five Drops to ten.

U N G U E N T S.

The Name of *Unguent* derives from the Latin *ungere*, to anoint, and as we anoint with Oils as well as *Unguents*, the Antients called *Unguents* the aromatick Oils the Joints were rubbed with, and those who sold them were called *unguentarii*; but we understand at present by *Unguents*, certain Compositions of Grease, Oil, Wax, Powder, to which are most commonly given Consistences much like that of Grease.

Liniment comes from the Latin Word *linire*, to anoint gently; what we call in Latin *linimentum* or *litus*, is a Mixture of *Unguents*, or of Wax and Oil of a Consistence thicker than Oil, but less thick than the *Unguent*; it is commonly used to mollify and soften, by rubbing the tenderest Parts, as the Breast, &c. with it.

The *Cerata*, borrow their Name from the Wax which enter their Composition, called in Latin *cera*; antiently the *Cerata* had a more solid Consistence than the *Unguent*, and softer than the Plaister, but at present there is no Rule observed with regard to that; for they are sometimes made as soft as *Unguents*, sometimes more liquid, and sometimes harder: They consist of the same Drugs the *Unguents* are composed of; and we give sometimes the Name of *Cerat* to Compositions where there is no Wax; and as there is so little Difference between *Unguents*, *Liniments* and *Cerata*, I'll place them all three under the same Article, and not without Reason, since it is very well known that to give a Consistence to these three Compositions, one borrows in Part the Matter of the *Unguent*, which serves here as a Medium, and that the Oils are the common Basis of them all.

Unguentum Rosatum. R *Axungie Porci Recentis*, purgatæ & sæpius Lotæ, *Rosarum Pallidarum recentium contusarum*, ana lbvj.

The Hog's Lard must be new freed of all its Skins, and washed several Times in Water; and six Pounds thereof having been put into an earthen Pot, with an equal Weight of pale Roses newly gathered separated from their Calice, and pounded in a Marble Mortar, and both Ingredients well mixed together, the Pot is to be covered and placed in Digestion at the Sun for seven Days, stirring the Matter from Time to Time with a wooden Spatula; the seven Days elapsed, the Infusion is put to boil for an Hour or two over a small Fire, and afterwards strained with a strong Expression, putting into the Colature as much Roses as before; and having left the Matter in Digestion for seven Days more, it must be strained with Expression, and the Colature is the *Unguent of Roses*, which must be kept for Use. If it be wanted to make it red, two Ounces of the Roots of Orcanette must be put to steep in the Unguent while hot, for four or five Hours.

Virtues.—The *Unguent of Roses* is esteemed proper to resolve and soften; it is used for the Hemorrhoids, the Inflammations, and the Pains of the Joints.

Most Dispensaries require red Roses for the Composition of this *Unguent*, but the Apothecaries wanting to render their *Unguent* odorous, employ pale Roses, which have a much stronger and agreeable Smell; they are besides more resolute, and more capable to produce the Effects expected from the *Unguent of Roses*.

Unguentum Populeum, Nic. Salernitani. R *Gemmarum seu Oculorum Populi nigre contusorum* lbij. *Axungie Porci recentis* lbiv. *Misceantur & Macerentur ad Matum*

usque mensenz deinde adde, foliorum contusorum papaveris nigri, Mandragoræ, Hyoscyami, Solani, Vermicularis, Sempervivi majoris, Lactucæ, Bardanæ majoris, Violarum Umbilici veneris, cymarum rubi tenerrimarum, ana ℥ iv.

The Buds of Poplar having been gathered when they begin to open, and shew the Points of their Leaves, must be pounded in a Mortar, and put afterwards in an earthen Pot, and having poured upon them the Hog's Lard melted, the Pot must be covered, and the Buds thus preserved in Grease, till the other Plants which enter the Composition of this *Unguent* be in their Vigour, which is commonly in the Month of May or June; at which Time those Plants must be gathered, pounded well in a Mortar, and put to boil afterwards with the preserved Poplar, over a slow Fire to the Consumption of the watery Humidity; then the *Unguent* must be strained, and afterwards left to settle to separate it from its Fæces.

Virtues.—This *Unguent* softens, temperates the Inflammations, appeases the Pain of the Head, applied on the Forehead, provokes Sleep, and is excellent for the Piles, Burns, and to dissipate the Milk from the Breast, by anointing the afflicted Parts with it.

As the Buds of Poplar cannot be gathered but at the Beginning of the Spring, they must be preserved in the Grease to make them keep their Virtue, till the other Plants which enter the *Unguent* be in their Vigour.

The Leaves of Poppies, of Mandragora, of Henbane, of Solanum, and of Lattuce, are Narcoticks, which give to this *Unguent* a somniferous Virtue, and proper to appease the too great Motion of the Spirits; it is particularly for that Reason, that it appeases the Pains of the Head, and softens in several Occasions.

The Populeum is not a good Remedy for a dry Burn lately done; it cools, it is true, but it incarcerates the igneous Particles which have enter'd the burnt Part, and hinders them from being exalted; therefore it is better to put on the Burn, Spirit of Wine, or an Onion and Salt pounded together, because those spirituous or saline Substances, open the Pores, and make a Passage for the igneous Particles to come out. But when the Burn is several Days old, and broken, and has been done either by Grease or Oil, or some other hot Liquor, the Populeum can be of Use: It is sometimes mixed with Oil of Eggs.

The Populeum being mixed with equal Parts of *Unguent of Roses*, of *Unguent of Marsh-mallows*, and of Honey, is called by M. Solleysel, in his *Perfekt Farrier*, *Unguent of Montpellier*: He thinks it proper to strengthen the weaken'd Parts of Horses.

Unguentum album, seu de Cerusa. R. *Olei rosati*, lbij. *Ceræ albæ*, lb ss. *Ceruse Venetæ*, ℥ viij. *Camphoræ*, ℥ j.

The white Wax must be broken into small Pieces, and melted in the Oil of Roses at a slow Fire, mixing with it afterwards with a wooden Spatula, the Cerusa, which has been reduced before into a very subtil Powder, and lastly the Camphire dissolved in some Oil of Roses, stirring the *Unguent* till the Ingredients be very well incorporated together, and keeping the *Unguent* for Use.

Virtues.—This *Unguent* is proper to dry, and cure Burns, for the Itch, the itching of the Skin, and slight Wounds.

The Apothecaries employ most commonly Oil, and often a stinking one, in the Preparation of this *Unguent*, which renders the Smell thereof very offensive.

Unguentum Pompholigos, Nicol. Alexandrini. R *Olei Rosati* ℥ xx. *Succi granorum Solani* ℥ viij. *Coquantur simul igne lento ad succi consumptionem, tunc cola, & in Oleo a lato liqua, Ceræ albæ* ℥ v. *Ceruse Lotæ* ℥ iv. *Plumbi pulverati, Pompholigos, vel Tutie preparatæ, ana* ℥ j. *Thuris subtilissimè pulverati* ℥ j.

The Juice of Solanum, and the Oil of Roses must be put to boil over a little Fire to the Consumption of the Juice; and after the Oil has been strained to separate it from its Fæces, the Wax is put to melt in it; when melted, the Bason is taken off the Fire, and the Powders mixed with the Liquor to make of all an *Unguent*, which must be kept in a Pot for Use.

Virtues. This *Unguent* is proper to take off the inflammation of the Ulcers of the Legs, and to dry them.

Unguentum desiccativum Rubrum. R. *Olei Communis*, lbj. *Ceræ albæ*, ℥ iij. *Simul liqua igne lento, semique refrigeratis, sequentia pulverata permisce, Lapidis Calaminaris*, B.

Boli Armenæ, ana ʒ ij. Lithargyri auri, Cerusæ Venetæ, ana ʒ j. ʒ. Camphoræ, ʒ ʒ.

The Lapis Calaminaris, Bol, Litharge, and Ceruse, must be reduced into a very subtil Powder, and the white Wax, broken into small Pieces, melted in the Oil over a very slow Fire; and when the Matter is half cold, you'll mix the Powders with it, and lastly the Sulphur dissolved in about a Drachm of Oil; which Mixture is the desiccative Unguent, which must be kept in a Pot for Use.

Virtues.—This Unguent dries in cooling, it strengthens and renews the Flesh; it is used for Wounds attended with Inflammation.

Unguentum Basilicum, seu suppurativum. R. Cera Flavæ, ʒvi. Arietini, Resinæ, Picis navalis, Terebenthinæ, Venetæ, ana ʒ ʒ. Olei Communis, ʒ ij. ʒ.

All the Ingredients must be melted in the Oil, the Solution strained, and the Colature kept for Use.

Virtues.—The Basilicum is digestive, and promotes Suppuration when applied on Tumours, and in Wounds.

Note, That Basilicum is a great Word which signifies Royal, which Name has been given to express its great Virtues.

Note, also, That *Mesué* describes a Basilicum, which he composes with Wax, Rosin, Tar, of each half a Pound, and ten Pounds of common Oil; he calls this Unguent *Tetrapharmacum*, because composed of four Sorts of Drugs, or *Basilicum minus*, to distinguish it from *Basilicum majus*, which is a Composition very little in Use. If there be added to the Description I have given of the Basilicum, Myrrh, and Olibanum, reduced into a subtil Powder, we'll have the *Unguentum Basilicum majus*, which is more deterfive and vulnerary than the others.

Unguentum Apostolorum. R. Cera Flavæ, ʒ iv. Resinæ, Terebenthinæ, Gummi Ammoniaci, ana ʒ j. ʒ vj. Lithargyri auri, ʒ j. ʒ j. Olibani, Bdellii, Aristolochiæ rotundæ, ana ʒ vj. Myrrhæ, Galbani, ana ʒ ʒ. Opoponacis, Viridis Aëris, ana ʒ ij. Olei Communis, ʒ ij.

The Gum Ammoniack, Bdellium, Olibanum, and Myrrh must be pounded together; the Verdigrease, Aristolochæ, and Litharge, each by itself; and having purified the Galbanum and Opoponax with Vinegar, in the usual Manner, put the Litharge to boil with the Oil, adding to it a Pint of Water, or more if wanted, and stirring continually the Mixture with a wooden Spatula; when the Litharge shall be done, you'll melt in the Liquor the Wax and Rosin broken in small Pieces, the Gums purified, and the Turpentine, and taking afterwards the Matter off the Fire, you'll mix the Verdigrease, then the Aristolochæ, and lastly, the Gums in Powder, to make an Unguent, which must be kept in a Pot well stopp'd.

Virtues.—This Unguent is proper to cleanse the Wounds and Ulcers, and to cicatrise them.

When Farriers want to bring some Glands, or Tumours, which have happen'd to Horses, to Suppuration; they use the following Mixture. Take four Ounces of common Basilicum, and an Ounce of *Emplastrum divinum*; melt them together, and on Proportion as the Mixture grows cold, mix with it three Ounces of old Treacle for an Unguent.

This Unguent has its Virtues and Utility, as well for Men as for Horses; for it produces a very good Effect, being applied on hard, malignant, painful, and inflamed Tumours, called Buboës; it softens them, and brings them by Degrees to Suppuration, by resisting their Malignity.

Unguentum Mundificativum de Apio, emendatum. R. Foliorum Apii, man. ij. Hederæ Terrestris, Absinthii vulgaris, Salviæ, Hyperici, Vicæ-Pervinæ, Consolidæ majoris, Betonicæ, Veronicæ, Verbenæ, Millefolii, Pimpinellæ, ana man. j. ʒ. Olei Communis, ʒ iv. Cera Citrinæ, seu arietini, resinæ, Terebenthinæ, ana ʒ ʒ.

The Herbs having been gather'd in their Vigour, and well pounded, must be put to macerate for two Days with the Oil, Mutton-Fat, yellow Wax and Rosin, boiling afterwards the whole Mixture over a slow Fire, stirring it very often, till the Juice of the Plants be almost entirely consumed; then they are strained with Expression; and in the Colature, half cold, are mixed

Myrrh, and Aloes Succotrina in Powder, of each two Ounces; the Roots of Iris of Florence, and of Aristolochæ, also in Powder, of each an Ounce, for an Unguent which must be kept for Use.

Unguentum mundificativum de resina. R. Olei communis, ʒ ʒ. Resinæ, Terebenthinæ, Mellinæ, Mellis Communis, ana ʒ ʒ. Cera flavæ, ʒ ij. Myrrhæ electæ, Sarcocollæ, Farinarum lini, Fenugræci; Thuris & Mastiches, ana ʒ j.

The Myrrh, Frankincense, Mastich, and Sarcocolla, must be pounded together in a Mortar anointed at Bottom, and the Fenugreek and Linseed together; melting afterwards in the Oil, the Rosin, Wax and Turpentine, and mixing with the Matter, when half cold, the Honey, Seeds, and Gums, in Powder; to make of the whole Mixture an Unguent, which must be kept for Use.

Virtues.—The Qualities of this Unguent are the same with those of the Mondicative of Smallage.

This Unguent cannot be kept long without growing musty, because of the Honey which enters the Composition thereof; therefore but a small Quantity should be made at once; or one should wait to mix the Honey with it, till when it is to be used.

Unguentum Mundificativum, Nic. l'Emery. R. Axungie Porci, Terebenthinæ, ana ʒ viij. Butyri recentis, Olei Hyperici, Unguenti populei, ana ʒ iv. Olei Laurini, Viridis Aëris, ana ʒ ij. Vitrioli albi, ʒ iv. Boracis, Realgal, aut Arsenici rubri, ana ij.

Pound and mix together the Verdigrease, white Vitriol, Borax, and Realgal; melt together over a small Fire, in a Bason, the Hog's Lard, fresh Butter, and Populeum; add to it, when off the Fire, the Turpentine and Oil; and when the Mixture is almost cold, mix exactly with it the Powders, stirring the whole Mixture for some Time with a wooden Spatula; and keep the Unguent for Use.

Virtues.—This Unguent is a powerful Deterfive; it dries the Wounds, consumes the slimy Flesh, and resists the Gangrene: It may be applied with Pledgets on old Ulcers, and scrophulous Tumours, when open.

Unguentum Ægyptiacum, seu Melleum. R. Mellis optimi, ʒ xxviij. Aceti Acerrimi, ʒ xiv. Aërginis Aëris, ʒ x.

The Verdigrease must be reduced into a Powder, and boiled afterwards with the Honey and Vinegar to the Consistence of Unguent.

Virtues.—This Unguent is deterfive, it consumes the slimy Flesh, and the Corruption, and resists the Gangrene.

This Unguent is called *Ægyptiacum*, because invented in Egypt, and *Melleum* because of the Honey which enters into it, it is also called *Unguentum magnum*, because of its great Virtues. The Verdigrease gives it at first a green Tincture, but by boiling, the Acids being separated from it, and re-assuming the Colour of the Copper, the Unguent becomes red. Some add to it burnt Allum, to render it more acrimonious, or Frankincense to give it a greater vulnerary Virtue; but it is Time enough to mix those Drugs with it, when it is used.

Unguentum de Althæa reformatum. R. Radicum Althææ recentium, minutim incisarum, ʒ ʒ. Seminum integrorum lini, & fenugræci sailæ minutim incise, ana ʒ iv. Aquæ fontanæ ʒ viij.

Chuse the biggest Roots of Marsh-mallows you can find, wash them well, cut them in small Pieces, and put them in a glazed earthen Pot, with the Seeds whole, and the Onion of Squill cut small; pour upon them four Quarts of boiling hot Spring-Water, cover the Pot, and place it on the hot Embers, where the Matter must be left 24 Hours in Digestion; boiling afterwards the Infusion, and stirring it from Time to Time, with a Spatula, till the Liquor be thicken'd into a Mucilage; then strain it with Expression, and put the Colature to boil with four Pounds of common Oil, to the Consumption of the watery Humidity; and having strained the Oil, which remains, put to melt in it yellow Wax and Turpentine, of each a Pound; strain the Liquor, and when the Colature is half cold, mix with it Turpentine of Venice, Galbanum, Gum Ammoniack in Powder, of each two Ounces, for an Unguent to be kept for Use.

Virtues.—This Unguent is emollient, humecting and resolute; it appeases the Pains of the Side, softens all Sorts of Hardness, strengthens the Nerves, and dissipates the Rheumatism, by anointing the afflicted Parts with it.

Several Descriptions retrench the Gums from the Composition

position of this Unguent, and deprive it thereby of what it has the most essential; others make two Sorts of *Unguent of Marshmallows*; one without Gums, which they call simple, and the other with Gums, which they call composed; but it seems to me more proper to prepare but one Sort, and to make it as good as possible.

Unguentum Aureum. R. *Olei communis*, lb ij. *℞. Cere Flavæ*, lb ℞. *Terebenthinæ Claræ*, ℥ ij. *Resinæ*, *Colophonæ*, ana ℥ j. *℞. Thuris*, *Mastiches*, ana ℥ j. *Croci*, ℥ j.

The Wax, Rosin, and Colophone, must be put to melt in the Oil; the Mixture strained through a Linen Cloth, to separate the Dirt; mixing afterwards with the Colature the Turpentine, and lastly the Frankincense, Mastich, and Saffron, after they have been reduced, each by itself, into a subtle Powder; for an Unguent to be kept for Use.

Virtues.—This Unguent is proper to incarnate and cicatrise Wounds, the Acrimony thereof it softens. It can be used also for the Pains of the Joints.

This Unguent has borrow'd its Name from its Colour, which is almost like that of Gold.

Unguentum Neapolitanum Simplex. R. *Argenti vivi* ℥ vj ℞. *Terebenthinæ Venetæ* ℥ iv. *Axungie suillæ* lb iv.

The Quicksilver must be stirred hard with the Turpentine for six Hours, in a large Brass Mortar, till it be entirely extinguished, mixing with it by Degrees afterwards, the Hog's Lard to make an Unguent to be kept for Use.

Virtues.—This Unguent is proper for the Itch, Ring-worms, and other itching of the Skin: It kills the Lice, Fleas, Bugs, and Crab-lice, by anointing the Parts of the Body with it, forbearing to anoint the Breast and Stomach, where it could cause some Alteration, because of the Quicksilver which enters into it. The Bedsteads are rubbed with it to kill the Bugs.

This Preparation of Unguent is too weak to excite a Salivation; though it is proper to examine the Constitution of those, on whom it is employ'd; for if they are weak and easy to be moved, it could excite in them a slight one. To each Ounce of Unguent there is a Drachm of Quicksilver. The *Unguentum Neapolitanum* has more Strength than the Pomatums, which contain either the Precipitates or Sublimates of Mercury; because the Quicksilver employ'd in it being not impregnated with any Acid, is more capable to soften the Salts or acrimonious Humours which cause the Itch and Ring-worms, than the Preparations of Mercury, the Pores thereof are in Part, full of Acids; but as this Unguent has a very bad Smell and Colour, the Patient chuse to have it cured slowly with a Pomatum, rather than soon by means of this Unguent.—Here follows the Description of a Pomatum without Smell, which produces a good Effect.

A Pomatum for the Itch.—Mix together four Ounces of Hog's Lard, washed several Times, and half an Ounce of white Precipitate of Mercury, for a Pomatum.

Unguentum Neapolitanum quadruplicatum mercurio. R. *Axungie suillæ* lb ij. *Argenti vivi* lb ℥ iv. *Terebenthinæ claræ* ℥ iv. *Olei Laurini* ℥ ij. *de Spica*, *Styracis liquidæ* ana ℥ j.

The Quicksilver must be stirred hard in a large Brass Mortar with the Turpentine, the liquid Storax, and the Oils for ten or twelve Hours, or till it be entirely extinguished, and mixing afterwards by Degrees the Grease with it, for an Unguent to be kept for Use.

Virtues.—This Unguent is proper to excite Salivation, and to cure the Pox, by anointing gradually the Feet, the Legs, Thighs, lower Abdomen, Back-bone, Neck, Arms, and Hands, as explained at large in my Treatise of Chymistry and Surgery.

Unguentum Emulatum. R. *Radici Fœulæ Campanæ* lb ℞. *Argenti vivi*, *Terebenthinæ claræ*, *Olei Absinthii*, ana ℥ ij. *Axungie suillæ* lb ij. *fiat Unguentum*, S. A.

Virtues.—This Unguent is proper for the Itch, Ring-worms, and for other Itchings of the Skin.

Unguentum Nicotianum. R. *Foliorum Nicotianæ Con-tusarum*, *Axungie Porci*, ana lb ij. *Succi Nicotianæ expressi* lb ℞.

Let the Tobacco-Leaves, newly gathered in their Vigour, be well pounded in a Mortar, mix them with the Hog's Lard in a glazed earthen Pot, cover the Pot, and leave the Matter in Digestion for three Days; draw afterwards by Expression half a Pound of Juice of other

Tobacco-Leaves, after they have been well pounded, pour that Juice into the Pot with the other Drugs, boiling afterwards gently the Mixture, to the Consumption of the aqueous Humidity, stirring very often the Matter with a wooden Spatula; and having strained it with Expression, mix in the Colature, when almost cold, two Ounces of round Aristolochia in Powder for an Unguent to be kept.

Virtues.—This Unguent cleanses the Ulcers without Pain, digests the Tumours, cures the Ring-worms, Itch, and other Itchings of the Skin.

Unguentum Ophthalmicum, seu de Tutbia. R. *Butyri recentis multoties aqua Euphrasie abluti* ℥ iv. *Tutbiæ præparatæ* ℥ ℞.

The Fresh Butter must be washed five or six Times in the Water of Eye-bright, till it has lost its Smell, and then put to drain, to separate the Water from it as much as possible, mixing it afterwards exactly with the prepared Tutty, for an Unguent to be kept for Use.

Virtues.—This Unguent is proper for the itching of the Eyes, which it cleanses of the Wax, and stops the Fluxions thereof; a little Bit of it is put in the Corner of the Eye in going to Bed, and the Eye-lid anointed gently with it.

Unguentum Oxydorcicum. R. *Butyri recentis puri* ℥ ij. *Mellis Rosati* ℥ j. *Lapis Calaminaris præparati* ℥ vj. *Tutbiæ præparatæ* ℥ i ℞. *Vitrioli albi* ℥ j.

The Fresh Butter must be washed several Times in Plantain Water, and after it has been well drained, you'll mix with it the Honey of Roses, the Powders of Tutty, of Lapis Calaminaris, and of Vitriol, to make an Unguent, which must be kept for Use.

Virtues.—This Unguent is proper to cleanse the Eyes, and to dry the little Ulcers which are formed in it.—It strengthens the Sight.

The Word *Oxydorcicum* signifies proper for the Eye.—This Unguent cannot be kept long without growing rank, because of the Honey which enters the Composition thereof.

Unguentum Pomatum Officinale. R. *Radici Ireos Flo-rentiæ* ℥ ij. *Santali Citrini*, *Benzoini*, ana ℥ j. *Styracis* ℥ ij. *Ligni Rhodii*, *Florum Lavendulæ*, ana ℥ j. *Acori veri*, *Caryophyllorum*, ana ℥ ℞.

The Drugs, after they have been coarsely pounded, must be put in a pretty large Sack of fine Linnen Cloth, and that Sack put in an earthen Jug with twelve Golden Pippins pared, and the Core taken out, and cut in small Pieces; and with three Pound of Hog's Lard, and a Pound of the Fat of a young Kid, separated from their Membranes or Skins, and well washed, mixing well all these Drugs together, and having poured upon them half a Pint of Rose-Water, and four Ounces of Water of Orange-Flowers, cover the Jug, and place it in a boiling Balneo Mariæ, where it must be left ten or twelve Hours, or till the aqueous Humidity be almost entirely consumed; then strain the Pomatum with Expression, and having purified it of its Fæces, keep it for Use.

Virtues.—This Pomatum is for the Heats of the Nose and Mouth, and for the Chaps of the Lips, Breasts, Hands and Feet, and to soften the Skin.

Pomatum borrows its Name, and Part of its Virtues from the Apples, though there are several Sorts of Pomatums prepared without Apples. The Pomatum of *Jessamin* is but Hog's Lard washed, and impregnated with the Smell of the Flowers of Jessamin by several Stratifications; it is more used for Perfumes than for Remedies; it may be employ'd to soften and resolve.—The red Pomatum used for the Aridity of the Lips is composed in this Manner: Take three Ounces of the Fat of a Loin of Veal, that nearest the Kidney, separate it from the Skin, melt it, strain it, and having washed it in several Waters and drained it, liquify it over a very little Fire, with the same Quantity of white Wax, two Ounces of Oil of the four large Cold Seeds extracted without Fire by Expression, and half an Ounce of Sperma Ceti; add to it a little Bit of the Root of Orcanette bruised, leaving the melted Matter about half an Hour over a little Fire that it may grow red, strain it afterwards through a Linnen Cloth, over a glazed earthen Plate very clean, and having left it to grow cold without moving it, you'll cut it into Lozenges.—The Lips are anointed with this Pomatum to soften them.—Another Pomatum

Pomatum or *Lip-Salve*, may be made without Fire with yellow Wax rasped and beaten a long Time, in a Marble Mortar, with ripe Grapes pared and stoned, and a sufficient Quantity of Oil of Sweet Almonds extracted without Fire.

Unguentum Agrippæ, seu Diabryonias. R *Radicum recentium Bryoniæ* lbß. *Cucumeris Assinini* ʒiij. *Scillæ* ʒjß. *Radicis Ireos* ʒvj. *Ebuli, Filicis Ari, ana* ʒß. *Olei Olivæ* lbjß. *Ceræ Citrinæ* ʒiv. ss.

The Roots of Briony and Iris must be rasped, and the other Roots bruised, and afterwards put in a Jug; and having poured upon them the Oil of Olive, the Vessel shall be stopp'd and placed in the Horse-dung, or hot Balneo Mariæ, where it must be left twenty-four Hours in Digestion, straining the Oil afterwards with Expression, and having purified it of its Fæces, melting the Wax in it, to make an *Unguent* to be kept for Use.

Virtues.—This *Unguent* is proper to resolve the Tumours; the Belly is anointed with it for the Hydropsy, and the Region of the Spleen for the Obstructions of that Viscera: It is applied on the Stomach, and on the Navel to loosen the Belly.

All the Roots which enter the Composition of the *Unguent* of Agrippa being penetrating, purgative and aperitive, some Part of their Virtue can pass through the Pores and excite a Rarification in the Humours, which produce a purgative Effect; but it is only in Persons easy to be moved.

Unguentum Stypticum. R *Olei communis* lbj. ex decocto *Myrtillorum siccorum* ʒxv. *Sorborum emmat.* lbß. *Aluminis rupei* ʒiij. *Misceantur omnia, & coquantur ad decoctionem consumptionem, deinde colentur, & in oleo facibus liberato liquentur igne lento, Ceræ albæ* ʒv. *Semirefrigeratis sequentia pulverata permisceantur, nucum cupressi, Myrtillorum, Balustiorum, Aciorum uvæ, Corticis Granatorum & Glandium, Offis e Crure Bovis calcinati, Granorum Sumach, Mastiches, Acaciæ, Aluminis assii, Corticis mediani castaneæ, ana* ʒvj.

The dried Myrtyls must be bruised, the Alum pounded, and all together put into a glazed Pot, and having poured upon them the Decoctions and the Oil, and the whole well mixed together, the Pot must be covered, and the Matter boiled over a slow Fire to the Consumption of the Decoctions, straining afterwards the Oil, and having left it to settle, it shall be poured by Inclination to depurate it of its Fæces, putting afterwards the Wax to melt in it; and mixing exactly in the *Unguent*, when half cold, the Powders; which *Unguent* must be kept for Use.

Virtues.—This *Unguent* is proper to prevent Ruptures and Abortion, it stops Vomiting, and strengthens and restores the Parts after a Delivery.

Styptic Unguents are good for Ruptures, but it is the safest Way to employ Bandages with it.

Unguentum de Styrace. R *Styracis Liquidæ, Gummi Elemi, Ceræ flavæ, ana* ʒviiß. *Colophonie* ʒij. *Olei nucum* lbj.

All the Ingredients must be melted together in a Basin over a moderate Fire, straining afterwards the Matter through a Cloth to purify it of its Dirt, and leaving it to grow cold, stirring it from Time to Time lest it should grow lumpy.

Virtues.—This *Unguent* of Storax is deterfive, cleans the scorbutive Ulcers, strengthens the Nerves, and resolves cold Tumours.

Unguentum defensivum. R *Olei rosati* lbj. *Ceræ flavæ, Resi Armenæ, ana* ʒiij. *Sanguinis Draconis* ʒj. *Aceti vini acerrimi* ʒj. ß.

The Wax shall be cut into small Pieces, and melted in the Oil of Roses, then having taken the Basin off the Fire, and the Matter being half cold, you'll mix in it with a wooden Spatula, the Bol and Dragon's Blood, in Powder, incorporating with it afterwards, and by Degrees, the Vinegar, stirring the *Unguent* in a Mortar.

Virtues.—This *Unguent* stops the Fluxions, and hinders them from falling on the afflicted Parts; it also strengthens and dries.

Unguentum Contra Vermes. R *Olei Absinthii* lbß. *Succorum foliorum persicorum, Tanacetii, ana* ʒj. *Ceræ* ʒjß. *Aloes* ʒij. ß. *Centaurii minoris, Corallinæ, Seminis contra Vermes, ana* ʒjß. f. *Unguentum*, S. A.

Virtues.—This *Unguent* is proper to kill the Worms,

by anointing the Navel with it.

If a Drachm of Mercurius Dulcis was added to this Composition, the *Unguent* would still be more efficacious.

Unguentum de Rapis pro Pernionibus. R *Olei Raparum* ʒiv. *Resinæ Pini, Ceræ flavæ, Terebenthinæ, Pinguedinis arietis, ana* ʒj.

You'll put to melt together over a moderate Fire, in the Oil of Radishes, or Turnip-Seeds, extracted by Expression, the Turpentine, Mutton-Fat, and Rosin, stirring the Matter till cold; which is the *Unguent* of Radish.

Virtues.—This *Unguent* is proper for Chilbains.

The Oil of Hen-bane is better for Chilbains than that of Radish.

Unguentum nervinum Jacobi le Mort, reformatum. R *Unguenti Althææ* ʒiij. *Ceræ* ʒjß. *Pinguedinis Anseris* ʒij. *Canis, Felis, ana* ʒj. *Olei Chamomillæ, & Lumbri-corum, ana* ʒij. *Laurini, Spicæ, ana* ʒj. *Olei Euphorbii, & Petrolei, ana* ʒß. fiat *Unguentum*, S. A.

Virtues.—This *Unguent* is proper to strengthen the Nerves, for the Convulsions, and the Palsy, by anointing the Back-bone, and the afflicted Parts with it.

Unguentum Anodinum ad Hemorrhoides. R *Oleorum Rosati & Violati, ana* ʒiij. *Ceræ* ʒjß. *Amyli, Lythargyri preparati, Tragacanthi, ana* ʒiij. *Caphuræ, Opii, ana* ʒij. *Albumina ovorum*, No. ij.

The Litharge and Starch must be pounded together, the Gum Adraganth by itself in a Mortar warm; the Opium bruised in a Mortar, and pulverizing it with a little of the other Powder, melting afterwards the Wax cut in small Pieces, in the Oil, and mixing the Powders with it off the Fire; and the *Unguent* being cold, the Whites of Eggs, and the Camphire dissolved in a little Oil of Roses must be incorporated with it, to make of the whole an *Unguent* to be kept for Use.

Virtues.—This *Unguent* is proper to soften and dry, it appeases the Pains, and temperates the Inflammations; it is applied on the Hemorrhoides.

Unguent for Burns.—Take two Pounds of Oil of Turnip-Seed, Mutton-Fat, and yellow Wax, of each three Pounds; and six Ounces of Ceruse, the Ceruse must be pounded, and the Wax and Fat having been melted in the Oil of Turnip-Seeds, the Powders must be mixed in the Liquor off the Fire, for an *Unguent* to be kept for Use.

Virtues.—This *Unguent* is proper to dry Burns when broken, and other Wounds.

Another Unguent for Burns of A. Mynsicht.—Take two Ounces of Whites of Eggs, and an Ounce of Oil of Olives; mix the Whites of new-laid Eggs, and the Oil in an earthen Dish, stir them well together with a wooden Spatula, till they be well mixed, and are formed into an *Unguent* or Nutritum.

Virtues.—This *Unguent* is excellent for Burns; the Author orders to anoint the burnt Part with it several Times a Day, without applying any Cloth over it, till the Crust formed on the Top falls of itself.

Another Unguent for Burns.—Crumble four Ounces of Horse-dung newly voided, and mix with it one Pound of Hog's Lard in a Frying-pan; fry that Mixture over a moderate Fire about a Quarter of an Hour, stirring the Matter all the while with a Spatula, and straining it afterwards while hot, with a strong Expression; the Colature is the *Unguent*.

Virtues.—This *Unguent* is excellent for all Sorts of Burns, by applying it upon them with a Piece of brown Paper.

Unguentum de Calce. R *Calcis septicæ ad minimum ablutæ & siccata, Ceræ, ana* ʒiij. *Olei Rosati* lbj. *Misce, fiat unguentum*, S. A.

Virtues.—This *Unguent* is emollient and dries, it is employed for Burns, to cicatrize old Ulcers, after they have been cleansed of their Corruption, and are almost full of Flesh.

Unguentum de Calce viva A. Mynsicht. R *Calcis vivæ* ʒiv. *Auripigmenti* ʒjß. *Radicis Ireos Florentinæ, Sulphuris Citrini, Nitri, ana* ʒß. *Lixivii Stiptum savorum fortis* lbj.

You must burn a good Quantity of dried Bean-Stalks, take the Ashes thereof, and pour upon them as much common Water as is necessary to make a strong Lixivium, which must be filtrated, and two Pounds of it taken,

ken, wherein the Quick-lime is put to macerate in a glazed earthen Pot for some Hours; and having added the other Drugs to it, very well pounded, you'll put the Mixture to boil over a moderate Fire, to the Consistence of a liquid Paste, or of Unguent, adding to it then some odorous Oil.

Virtues.—This Unguent is a depilatory, it carries the Hair off any Part of the Body it is applied to. When it has done its Effect, the Part where it was applied must be anointed with Unguent of Roses, or Pomatum, to carry off the Acrimony left behind.

Unguentum ad Carnositates in meatu Urinario natas. R *Mercurii præcipitati Rubri*, ʒj. *Aluminis usti*, ʒß. *Unguenti albi Rhafis*, ʒij.

Let the red Precipitate and burnt Allum be well pounded, mix them exactly in the Unguent of Ceruse, and keep the Mixture for Use.

Virtues.—This Unguent is proper to consume the Carnosities, which sometimes grow in the Penis after a Clap; a little of it being put at the End of a Wax Candle to be introduced into the Part. When the Unguent has produced its Effect, and the Wax Candle is drawn out, another is to be introduced into it, anointed with Unguent of Roses, or the following one.

Oleum post ablatam Carnositatem, applicandum. R *Olei Amigdalorum dulcium sine igne extracti*, ʒij. *Terebenthinæ Claræ*, Ceruse pulveratæ, ana ʒß. *Cum modico Cere albe misceantur*, & fiat Unguentum.

Virtues.—This Unguent softens and dries the Scars which the preceding Unguent has made.

Unguentum ad facilitandum Partum. R *Axungie Galinæ*, ʒvj. *Porci*, ʒij. *Butyri recentis*, *Olei Irini*, ana ʒj. *Trochiscorum de Myrrha*, ʒß. *Radicis Aristolochiæ rotundæ*, ʒij. *Cinnamomi*, *Syracis*, ana ʒj.

The Oil, Grease, and Butter must be liquified together over a little Fire; mixing afterwards in it the other Drugs reduced into a subtle Powder, stirring the Mixture with a wooden Spatula, till the Unguent be cold.

Virtues.—This Unguent is proper to facilitate a Delivery, and to expel the After-birth, by anointing the lower Belly with it, in the Region of the Abdomen, and in the Vagina, when the Woman is in Labour.

Unguentum de Plumbo. R *Plumbi usti*, *Lithargyri*, ana ʒj. *Ceruse*, *Antimonii*, ana ʒß. *Cere flavæ*, ʒij. *Olei rosati*, ʒix.

The Litharge, Antimony, and Ceruse, must be well pounded together, and after they have been mixed with the burnt Lead, the whole Mixture shall be mixed with the Oil and Wax melted together, for an Unguent to be kept for Use.

Virtues.—This Unguent is deterfive, desiccative, and proper for Ulcers.

Unguentum fuscum Nicolai. R *Olei*, lbj. ʒ. *Cere novæ*, ʒiv. *Picis Græcæ*, *Nigræ*, *Sagapeni*, ana ʒij. *Mastiches*, *Galbani*, *Thuris*, *Terebenthinæ*, ana ʒj.

The Mastich and Frankincense shall be pounded together in a Mortar, moisten'd at Bottom with some Drops of Water, to hinder the Gums from sticking to it; and having dissolved the Sagapenum, and Galbanum in Vinegar, and strain the Dissolution, the Humidity thereof must be put to consume to a solid Consistence; liquifying in the Oil over a little Fire, the Wax, Pitch, and Turpentine, straining the Solution, and mixing in it afterwards the Gums for an Unguent, of a brown Colour, which must be kept for Use.

Virtues.—This Unguent mundifies and cleanses Wounds and old Ulcers; and provokes the Suppuration of Tumours, when applied upon them.

Unguentum de Terebenthina. R *Terebenthinæ Claræ*, ʒj. *Mastiches*, *Myrræ*, *Olibani*, ana ʒß. *Vitellus ovorum*, No. iij.

The Myrrh, Olibanum, and Mastich, must be well pounded together, and mixed afterwards with the Turpentine, and having added to it the Whites of Eggs, the Mixture must be stirred with a wooden Spatula, and the Unguent which is digestive, kept for Use.

Virtues.—This Unguent disposes the Matters for Suppuration; it is applied in Wounds, newly made, on Pledgets, and Tents are anointed with it.

Unguentum Jovis. R *Liquiritiæ recentis*, lbj. ʒ. *Florum Violarum*, *Papaveris albi*, *Cicutæ*, ana man. iij. *Hyoscyami*, *Verbene*, *Parietaræ*, *Sambuci*, *Geranii*, ana man. j. *Sempervivi majoris*, man. j. ʒ.

The Liquorice must be bruised and shred, the Herbs cut and pounded in a Marble or Stone-Mortar; and the whole mixed with seven or eight Pounds of fresh Butter, or as much as is wanted to make a Paste; then put the Matter in Digestion, in a Pot covered for four Days, which elapsed, you'll boil it over a slow Fire, to the Consumption of almost all the Humidity of the Herbs; straining it afterwards with a strong Expression, and having left the Unguent to depurate of its Fæces, which will precipitate at the Bottom, you'll keep it for Use.

Virtues.—This Unguent is proper for the Inflammations, to resolve Tumours, which proceed from a too subtle Blood, and for the Heats of Venus, by anointing the afflicted Parts with it; it can also be applied on the Cancers of the Breast.

Unguentum ex Gayaco, Mercati. R *Ramenti Gayaci*, lbß. *Cucumeris agrestis*, *Fumariæ*, *Verbasci*, ana man. iij. *Olei Veteris & Vini albi*, ana lbj.

Pound together in a Mortar the wild Cucumbers, Fumitory, and Verbascum, putting them afterwards in a glazed earthen Pot, and having mixed with them the Rasplings of Gayac, and pouring over the Mixture the Wine and Oil, cover the Pot, and place it on hot Embers, where the Matter must be left three Days in Digestion; and the Infusion boiled afterwards over a gentle Fire, stirring it with a Spatula, to the Consumption of the Wine, and having strained the Matter with a strong Expression, and left the Colature to settle, add to it, common Diachylon, and the Unguents of Agrippa, and of Althæa, of each half an Ounce, for an Unguent, which must be kept for Use.

Virtues.—This Unguent is proper to soften Tumours, and Venereal Nodosities; to resolve cold Humours, and appease Pains; by anointing the afflicted Parts with it.

An Unguent to make the Hairs grow.—Take four Ounces of Bear's Grease; an Ounce and half of Laudanum; an Ounce of Honey; of dried Abrotanum, and Balsam of Peru, of each six Drachms; three Drachms of dried Roots of Rushes, and two Drachms of the Oil of Nutmegs; pound together the Roots of Rushes, and the Abrotanum; and the Labdanum by itself; melt together the Bear's Grease, Balsam of Peru, and the Oil of Nutmegs, by a slow Fire, then mix the Powders with it, and lastly the Honey, to make an Unguent.

Virtues.—This Unguent is proper to make the Hairs grow, either by anointing the Head with it or the Teeth of the Comb.

L I N I M E N T S.

A Liniment for the Piles.—Take of the Pulp of Millepedes, Unguentum Populeum, Oil of Eggs, of each an Ounce; and half a Drachm of Extract of Opium.

You'll pound the Millepedes alive, in a Marble or Stone Mortar, and strain them afterwards through a Sieve turned upside down, to extract the Pulp thereof; then you'll mix this Pulp with the Extract of Opium, and incorporate the Mixture with the Unguent Populeum, and the Oil of Eggs, stirring the whole Mixture a long while together in a Mortar, to make a Liniment.

Virtues.—This Liniment is proper to appease the Pains of the Piles, being applied upon them.

The Opium which enters this Composition, fixes and stops the Fermentation which causes the Pain, but it is but for a few Hours, for it often returns stronger than before; therefore I would retrench the Opium, and employ only the other Drugs.

Another Liniment for the Piles.—Take two Drachms of Flower of Sulphur, half an Ounce of Oil of Eggs, and an Ounce of Oil of Roses; mix these Drugs together for a Liniment, which must be applied on the Piles.

Aliud Linimentum. R *Salis Saturni*, ʒß. *Oleorum Chamomille & Rosati*, *Succi Umbilici veneris*, ana ʒij. *fiat ex arte Linimentum ad formam Nutriti.*

Linimentum aliud. R *Olei lini*, *Pulpæ Cæpæ sub Cineribus Coctæ*, ana ʒij. *Cere albe*, ʒß. *Misce & fiat ex arte Linimentum.*

Note. That all these different Liniments are very proper to appease the Pains of the Piles.

Linimentum ad Herpetes. R *Axungie Porci*, *Butyri recentis*, ana ʒiv. *Succi lapathi acuti*, ʒij. *Olei Hyoscyami expressi*.

expressi, Mercurii præcipitati rubri, Vitrioli viridis, ana 3j. Aluminis usti, 3ß. Viridis Æris, Boracis, ana 3ij.
Put the Hog's Lard and Butter to boil with the Juice of Lepathum, to the Consumption of the Juice, strain the Matter, and mix with it the Oil of Seed of Henbane, extracted by Expression, incorporating with the Mixture, when almost cold, the other Ingredients well pounded, to make a Liniment, which must be kept for Use.

Virtues.—It is proper to cure the Itch, Ring-Worms, and other Itchings of the Skin.

A Liniment to hinder the Face from being scarred by the Small Pox.—Take Ceruse, and prepared Litharge of Gold, of each a Drachm; the Oils of the four large cold Seeds, of sweet Almonds, and of Eggs, of each half an Ounce.

Put in a Brass Mortar the Litharge and Ceruse, and mix with it by Degrees the Oils, and about six Drachms of the Waters of Plantain and of Solanum, nourishing and agitating the Matter, to make of it a Nutritum, which must be kept for Use.

Virtues.—This Liniment is proper to take off the Cicatrices, and fill up the Pits left by the Small Pox on the Skin; by anointing the Face, Neck, and Hands with it, when the Small Pox begins to dry.

Linimentum ad arcendum vomitum. R *Olei nucis Moschatae expressi, Aquæ Regiæ Hungariæ, ana 3ß. Mastiches pulverati, 3ij. Olei Stillatitii absinthii, 3j.*

Put the Oil of Nutmeg to melt over a little Fire, and when half cold, mix with it the Oil of Wormwood, the Mastich reduced into a very subtle Powder, and the Hungary Water, to make a Liniment, which must be kept in a Pot well cover'd.

Virtues.—This Liniment is proper to stop Vomiting, and to strengthen the Stomach, by applying it on the Region of that Viscera.

Linimentum somniferum. R *Unguenti Rosati & Populei, ana 3j. Olei seminis Hyoscyami expressi, 3ij. de Laudano, 3.*

Stir all the Ingredients together in a Mortar till they be well mixed, and keep the Liniment for Use.

Virtues.—It is proper for the Head ach, and to provoke Sleep, by applying it on the Forehead, and at the Temples.

Linimentum Ischiadicum, M. Charas. R *Catellos, Talpas viventes, ana No. iij. Lumbricorum Terrestrium, lbj. Foliorum Lauri, Rorismarini, Menthe, Majoranæ, Lavandule, Serpylli, & Hyperici, ana man. j.*

Cut the Puppies and Moles in small Pieces, add the Earth-worms to it, and put them all in a pretty large Vessel, with the Bay-Leaves, the Rosemary, Mint, and other Herbs, pounded in a Marble or Stone-Mortar, pouring over the Mixture red Wine, and common Oil, of each three Pints; put afterwards the Matter to boil over a very slow Fire, stirring it from Time to Time, to the Consumption of all the Humidity; then strain the Matter with a strong Expression, and put to melt in the Colature, yellow Wax and Goose Grease, of each ten Ounces, to make a Liniment which must be kept for Use.

Virtues.—It has been confirmed by a vast Number of Experiments, that this Liniment is excellent to appease the Pains of the Sciatica, and of all Sorts of Rheumatisms; in anointing the Parts with it before the Fire, that the Liniment may penetrate better, and reiterating the Uñction as often as the Case requires it.

Ceratum album refrigerans. R *Olei Rosati, lbß. Ceræ albæ, 3j.ß.*

Cut the Wax in small Pieces, and put it in a glazed earthen Dish, or in a Basin with Oil of Roses, place the Vessel over a very slow Fire, and so soon as the Wax is melted, take it off, and stir the Matter with a wooden Spatula, till it be congealed, then pour some cold Water over it, and continue to stir the Mixture till the Water be well incorporated with the Cerat, pouring afterwards a greater Quantity of Water upon it, and washing it five or six Times, changing of Water each Time till it be very white, and then keep it for Use.

Virtues.—This Cerat is proper to appease Heat, to cure Inflammations, to soften the Acrimony of the Piles, of the Groin, Breasts, and Ring-Worms, and for Itchings, by rubbing the afflicted Parts with it.

Note, That a Cerat should never be made but in a small Quantity; reiterating often the Composition; since as it grows old it loses its Virtue.

Ceratum Polychrestum. R *Olei Olivæ, lbj. Lithargiri subtilissimè pulverati, 3iv.ß. Ceræ novæ, 3j.ß. Terebenthinæ Claræ, Thuris, ana 3j. Gummi Ammoniæ, Bdellii, ana 3vj. Galbani, Opoponacis, ana 3ß. Myrrhæ, Lapidis Calaminaris, Aristolochiæ longæ & rotundæ, ana 3ij.*

The Aristoloches having been pounded together; the Myrrh, Bdellium, Frankincense, Galbanum, and Opoponax together; and the Litharge, and Lapis Calaminaris, together; put these two Drugs to boil together in a sufficient Quantity of Water, stirring continually the Water with a wooden Spatula, till it has acquired the Consistence of Unguent, mixing then with it the Gums reduced into Powder, and the Wax, which will melt in it in a very short Time; then take the Vessel off the Fire, and when the Cerat will be half cold, mix exactly with it the Turpentine, and the Powders of Aristoloches, to make a Cerat, which is to be kept for Use.

Virtues.—This Cerat is emollient, digestive, supplicative, and employ'd to cicatrize Wounds.—It is called *Polychrest*, because it can serve for several Uses.

Ceratum seu Cataplasma majoris Compositionis ad Commotionem Cerebri, vigonis. R *Farinæ Fabarum, 3iv. Furfuris, 3ij. Foliorum Absinthii, man. j. Florum Chamemeli, & Meliloti, ana man.ß. Anethi, Betonicæ, Matrisylvæ, ana pug. ij. Corticis Granatorum, Foliorum mai Granati, Myrtillorum, Rosarum Rubrarum, ana 3ß. Seminum Anisi, & Coriandri, ana 3ij.*

The Beans, Bran, Pomegranate's Peel, Seeds, Leaves, and Flowers, must be pounded together, and the Powder put in a Basin, mixing with it about two Pounds of liquid Sapa, or a sufficient Quantity thereof to incorporate it, putting this Mixture to boil over a slow Fire, stirring it continually with a wooden Spatula, till it has acquired a solid Consistence, adding to it, towards the End of the Operation, two or three Ounces of Sack-Wine, and mixing with it afterwards of white Wax, melted in the Oils of Anethum, Camomile, Myrtle, and Roses, of each ten Drachms; stirring the Mixture for some Time over the Fire, that the Drugs may unite well together, then putting it to cool, stirring it continually till it be but lukewarm; and mixing then with it five Drachms of Calamus Aromaticus well pounded, and a Scruple and eight Grains of Saffron, reduced also into Powder, to make a Cerat or Cataplasmi.

Virtues.—This Cerat is proper to soften the Tumours of the Head, to dissipate the Pituita, and to strengthen the Brain, by applying it on the Head.

Ceratum Barbarum, Galeni. R *Terebenthinæ, Ceræ, Resinæ Pini, Bituminis Judaici, ana lbß. Olei, 3iv. Lithargyri, 3v. Cerusæ, Æruginis, ana 3ij.ß. Opoponacis, 3j.ß.*

The Pitches and Wax must be melted in the Oil; and the Bitumen Judaicum, the Litharge, Ceruse, Verdigrise, and Opoponax, having been reduced into a subtle Powder, they shall be mixed in the melted Matter on Proportion as it grows cold, to make a Cerat, which must be kept for Use.

Virtues.—This Cerat is very proper for what is called green Wounds, for the Scirrhe's, and the Gout; it is deterfive, emollient, resolute, and cicatrises Wounds.

Note, That there is not Oil enough in this Composition for a Cerat, therefore double or triple the Quantity thereof should be employ'd in it; otherwise it is rather a Plaster than a Cerat.

Ceratum Diaplyritis, Galeni, reformatum. R *Olei Veneris, lbj. Ceræ Citrinæ, 3ij.ß. Terebenthinæ, Pyritis præparati, ana 3ij.3j. Bituminis Judaici, Lithargyri, ana 3ij.ß. Aluminis, 3xv. Resinæ, Gummi Ammoniæ, ana 3j.ß. Galbani, Aloes, ana 3j. Æruginis Æris, Thuris, ana 3v. fiat Ceratum, S. A.*

Virtues.—This Cerat is proper for inveterate Ulcers, and Fistula's, it is deterfive, emollient, and resolute.

Note, That the Plints give but very little Virtue to this Cerat, though it borrows its Name from them.

PLAISTERS.

The antient *Greeks* called Plaisters *Emplasta*, of the *Greek Verb* ἐμπλάττειν, which signifies to form in a Mass, to wrap, to stop; but the modern *Greeks* have pronounced *Emplastra*, and the *Latins* have followed them.

Plaster is the most solid Composition of all those which are applied outwardly; it was invented of that Consistence, that remaining longer fastened on the Parts of the Body, the Remedies it is composed of should have Time enough to produce their Effects. The Drugs used to give a Body or Consistence to *Plaisters*, are most commonly *Wax*, *Resin*, *Pitch*, *Gum*, *Grease*, *Litharge*, and other Preparations of Lead; which being sulphurous, is easily dissolved in boiling with the Grease and Oils, which are Sulphurs, and gives them a hard Consistence.

Emplastrum Diachalciteos, seu Palmeum, seu de Lithargyro, R *Decocti tenuiorum ramorum Palmæ, vel Quercus, Lithargyri auri præparati, Olei communis, ana* ℥ iij. *Axungie suillæ* ℥ ij. *Chalcitidis, vel Vitrioli ad Rubedinem calcinati, & in portione decocti diluti* ℥ iv.

You'll make a strong Decoction of the tenderest Branches of Palm-tree, or of Oak; you'll strain the Decoction, and put in a Bason the prepared Litharge, dissolving it with the Oil, and mixing with it about half of the Decoction, putting the Matter to boil, and stirring it continually with a wooden Spatula, lest the Matter should stick at the Bottom; after about an Hour of Coction, the Hog's Lard and the rest of the Decoction must be added to it, except about six Ounces of it, in which shall be dissolved the calcined Vitriol reduced into a very subtil Powder, continuing to make the Matter boil till it has acquired a Consistence of Cerat, mixing then the dissolved Vitriol in it, and continuing the Coction to the Consistence of a Plaster; take then the Bason off the Fire, stirring the *Plaster* till it be almost cold, and forming it afterwards into Magdaleons, rolling it with the Hands wetted with Water, or Decoction of Palm-tree.

Virtues.—This *Plaster* is good to cleanse and dry Wounds and Ulcers.

This *Plaster* borrows its red Colour from the Colchotar; it could be made white by substituting to the Colchotar, half its Weight of green Vitriol. In the Decoction of the *Plaster*, the Litharge, which is a rarified Lead, must be melted in the Oil and Grease, to give it a solid Consistence; therefore the Matter must boil pretty hard. When the Decoction is consumed, the Matter has done boiling; therefore other Decoction is added to it, to make an End of the Coction, but previously to it, the Bason must be taken off the Fire, and left to cool a little, or the Decoction must be poured gently upon the Matter, for the watery Humidity which the Heat forces to rise, being embarrassed by the ramous Particles of the Oil, makes the Matter fly out with Impetuosity. If the Quantity of the Decoction prescribed was not sufficient to finish the Coction of the Plaster, more of it should be used; but none must remain in the Plaster, for the watery Humidity would render the Operation imperfect, and hinder afterwards the Plaster from spreading well on Leather or Cloth; therefore if the Plaster should boil still, though it was solid, and done, it would be a Mark that there remain in it yet some Part of the Decoction which must be quite consumed, leaving even the Plaster over a little Fire for about half an Hour afterwards, continuing to stir it hard with the wooden Spatula, to dry it, and render it more emplastick. It is proper to make use for this Operation of a pretty large Bason, for the Matter rarifies much in boiling, especially towards the End of the Operation, because being thicker then, the watery Humidity has less Issue to evaporate, and raises the Matter with Violence.

Emplastrum Diachylon Album, seu simplex. R *Olei communis* ℥ iij. *Lithargyri auri præparati* ℥ j. *Mucilaginum radices althææ, Fœnugreci, & Lini, ana* ℥ j.

Three Ounces of Roots of Marsh-mallows newly gathered must be cut in small Pieces, and put in a glazed earthen Pot with two Ounces of Fœnugreek and Lin-seeds, and having poured upon those Ingredients six or seven Pounds of hot Water, the Matter must be left in Di-

gestion till the next Day, and then put to boil gently, till the Liquor becomes thick and mucilaginous, is strained with Expression, and mixed afterwards with the Oil and Litharge in a Bason, and the Bason placed over a pretty strong Fire, where the Matter must boil, stirring it continually with a wooden Spatula, till it has acquired the Hardness of Plaster, and the whole watery Humidity be consumed, which will be known at the Matter having done boiling; you'll take then the Bason off the Fire, and continue stirring till it be half cold, and fit therefore to be formed into Magdaleons.

Virtues.—This *Plaster* is proper to soften, to digest, ripen and resolve.

Emplastrum Diachylon de Gummis. R *Massæ Diachyli simplicis* ℥ iv. *Gummi Ammoniaci, Galbani, Bdellii, & Sagapeni, ana* ℥ j.

The common Method is to dissolve the Gums in Wine, or Vinegar, over a moderate Fire, to strain the Dissolution, and thicken the Colature about the same Size, to the Consistence of Plaster; but as by that Manner of operating the most essential of the Gums is evaporated, I would advise to endeavour, as much as possible, to reduce the Gums into Powder; which may be done, if after they have been well chosen, they are put to dry in the Sun, or at a slow Fire, before they are put in the Mortar.

The Preparation of this Plaster is easy, in whatever Manner the Gums be prepared; for nothing else is to be done, but to melt the Diachylon over a moderate Fire, and mix the Gums with it; if the Gums have been dissolved, they must be put to melt with the Plaisters; but if they be in Powder, they are not to be mixed till the Plaster is half cold, to avoid its being lumpy.

Virtues.—The *Diachylon of the Gums* is the most powerful of all Diachylons, to digest, ripen, and resolve.

Emplastrum de Galbano Crocatum. R *Emplastrum Diachyli simplicis, & de Meliloto, ana* ℥ iij. *Ceræ flavæ* ℥ ij. *Terebenthinæ venetæ* ℥ j. *Galbani in Aceto dissoluti, trahetæ, & sufficienter spissati* ℥ vj. *Croci subtilissimè pulverati* ℥ iij.

The Wax cut in small Pieces, the Plaisters, purified Galbanum, and the Turpentine, are melted together over a little Fire, stirring the Matter continually with a wooden Spatula, and when the Matter is almost cold, mixing with it the Saffron in Powder, for a *Plaster*, which must be formed in Magdaleons.

Virtues.—This *Plaster* is emollient, proper to resolve the Hardness of the Matrice, of the Liver, and other Viscera.

Emplastrum de Mucaginibus, Textoris, reformatum. R *Mucaginum Radicis Althææ, Seminis Fœnugreci, & Ficuum, ana* ℥ iv. *Terebenthinæ* ℥ iij. *Resinæ Pini, Medullæ cruris Vituli vel Bovis, Butyri recentis, ana* ℥ ij. *Ceræ citrinæ* ℥ xx.

Let them boil together to the Consumption of the Mucilages, strain them afterwards, and make a *Plaster*.

Virtues.—This *Plaster* is emollient, and proper to resolve Tumors, and to help Suppuration.

Emplastrum de Meliloto reformatum. R *Florum Meliloti siccatorum* ℥ iij. *Radicis Iridis, Seminis Fœnugreci, Foliorum Absinthii siccatorum, Gummi Ammoniaci, Myrrhæ, ana* ℥ j. *Radicum Cyperi, Althææ, Nardi Celticæ, Baccarum Lauri, Florum Chamomillæ, Croci, ana* ℥ ss. *Ceræ Citrinæ, Resinæ, Picis albæ, Sevi Hircini, ana* ℥ j. *Terebenthinæ claræ* ℥ ix.

The Flowers, Herbs, Roots, Seeds and Berries, must be pounded together, the Saffron by itself, after it has been dried between two Papers; and the Gum Ammoniac and Myrrh together; mixing, afterwards, all these Powders together, and putting to melt in a Bason, over a little Fire, the Wax, Resin, Pitch, the Fat of Rams, with the Turpentine, and having strained the Matter through a Cloth, you'll mix the Powders in it, when half cold, to make a Plaster, which must be formed into Magdaleons.

Virtues.—This *Plaster* is emollient, resolute, and expels Wind.

Emplastrum Album seu de Cerusa. R *Ceruse Factæ, Olei Rosati, ana* ℥ iv. *Aquæ fontanæ* ℥ ij. *vel q. s.*

The Ceruse after it has been reduced into a subtil Powder, by rubbing it on a Sierce turned upside-down, is mixed with the Oil and Water in a Bason, which must be

be placed over the Fire, to make the Matter boil, stirring it continually with a wooden Spatula, till it has acquired the Consistence of a Plaister, and the Water be consumed, putting then to melt in it by a slow Heat, the white Wax broken in small Pieces, and when the Plaister is almost cold, it must be formed into Magdaleons.

Virtues.—It is designed to dry the Wounds attended with Inflammation, as Burns; it is also used to cicatrise.

Emplastrum de Cerusa usta. R *Ceruse pulveratæ & olei communis ana partes aequales.*

Two or three Pounds of Ceruse must be reduced into a subtil Powder, and mixed with an equal Weight of Oil of Olive, in a pretty large Copper Bason, which shall be placed over a Charcoal Fire, small at first, stirring continually the Matter to mix it, and increasing the Fire till the Matter be very hot, pouring then upon it two or three Ounces of White-Wine Vinegar, which will occasion a very considerable Ebullition; the Vinegar being consumed, the Matter will sink down, and throw out a great deal of stinking Smoak: In that Condition it must be stirred for some Time over the Fire, then new Vinegar added to it as before, continuing thus to make it boil by a strong Fire, adding a little Vinegar to it from Time to Time, till it has acquired a Consistence of Plaister, and a black Colour; which when half cold must be made into Magdaleons.

Virtues.—This Plaister of burnt Ceruse is deterfive, and very desiccative, proper for Wounds, and old Ulcers, particularly for those of the Legs.

What renders this Plaister black is, that the violent Action of the Fire rarifies the Preparation of the Lead, and makes it re-assume its natural Colour, at the same Time it dissolves that Metal, and mix it intimately with the Oil.

Emplastrum de Minio simplex. R *Minii lbjss. Olei rosarum lbij. Aquæ communis q. s.*

The Minium must be well pounded, and mixed afterwards in a Bason with the Oil, and about two Pints of Water, making the Mixture to boil very fast over the Fire, and stirring it continually with a wooden Spatula, till it has acquired the Consistence of a Plaister; and if there was not Water enough to finish the Coction, more should be added to it.

Virtues.—The Plaister of Minium is desiccative, and proper to cicatrise Wounds.

Some mix eight Ounces of yellow Wax in this Plaister, and use it then to expel the Milk from the Breasts, by applying it upon them.

Emplastrum de Minio Vigonis, reformatum. R *Minii lbjss. Axungie Porci, Savi vervecini, & vaccini, Olei Rosati, ana lbss. Olei Myrtini, unguenti Populei, ana ʒiv. Axungie Gallinæ ʒij.*

Having mixed all these Ingredients together, put them to boil with three Pints of common Water, to the Consistence of Plaister, adding to it then two Ounces of Rosin, and eight Ounces of white Wax, to make of the whole Mixture a Plaister, which is to be kept for Use.

Virtues.—This Unguent is desiccative and resolute, and is used to cicatrise Wounds.

Emplastrum de Betonica. R *Foliorum virentium Betonicæ, Lauri, Plantaginis, Apii, & Vervene recte confusorum, ana man. iij. Resinæ, Picis albæ, Terebenthinæ venetæ, Cere flavæ, ana lbij.*

The Plants having been gathered in their greatest Strength and Vigour, must be well cleansed and pounded in a Mortar; mean while the Rosin, white Pitch, Wax, and Turpentine, having been melted together in a Bason over the Fire, the pounded Herbs shall be mixed together in the melted Matter, and having made the Mixture boil gently for an Hour, stirring it often with a wooden Spatula, the Bason must be taken off the Fire, and the Matter left in Digestion in the Cold for three or four Days, which elapsed, you'll put again the Matter to boil, to the Consumption of almost all the watery Humidity, straining it afterwards through a Linnen Cloth, and putting the Grounds very hot to the Press, to strain it with a strong Expression, and having separated the Faeces which are found at the Bottom of the Plaister when cold, you'll place it again over a little Fire to liquify it, mixing then exactly with it, with a

wooden Spatula, Mastich, and Olibanum, very well pounded, of each two Ounces, for a Plaister which must be kept for Use.

Virtues.—The Plaister of Betony, is particularly used for the Wounds of the Head; though it may be employ'd likewise for the Wounds of other Parts; it is deterfive and cicatrises.

The Plaister of Betony, is used particularly for the Wounds of the Head, because that Plant is cephalick; but that Quality consists only in the volatile Spirits, which are dissipated in the Ebullition, or lose their Volatility in the Glutinosity of the Plaister; therefore I do not see why the Plaister of Betony should be more proper for the Wounds of the Head, than for those of the other Parts of the Body.

Emplastrum Cephalicum, aut pro commissura, aut stephainæon. R *Gummi Hederæ, Tacamahacæ, Styracis, Benzoini, Mastiches, Olibani, Labdani, ana ʒij. Cinnamonomi, Terebenthinæ venetæ, ana ʒj. Caryophyllorum, & Nucis Moschatæ, ana ʒss.*

The Gums and Laudanum must be pounded together, the Cloves and Nutmeg together, and the Cinnamon by itself, putting afterwards all those Powders together in a Brass Mortar, and incorporating them with the Turpentine, and with liquid Storax, enough to give to the Mixture a Consistence of Plaister; stirring that Mixture a long while to mix and incorporate well the Ingredients together.

Virtues.—This Plaister is excellent to strengthen the Brain, to rarify and dissipate the too coarse Pituita; it is used in the Epilepsy and Lethargy, being applied on the Coronal Suture.

Emplastrum Epilepticum A. Mynsicht. R *Oleorum de Castoreo, Rutacei, Irini, ana ʒj. Radicis Pyrethæ, Pæoniæ, Seminis Pæoniæ, ana ʒj. Visci Quercini, Scillæ præparatæ, Ungulæ Alcis, Cranii humani, ana ʒij. Thuris Electi, Mastiches, Laudani, Galbani, Opoponacis, ana ʒss. Florum Lavendulæ, Stæchados Arabicæ, Spicæ indicæ, ana pug. i. Oleorum stillatitiorum Rosismarini, & Hyssopi, Nucis Moschatæ expressi, ana ʒj. Resinæ, Cere, ana q. s.*

The Roots, Wood, Seeds, Flowers, Squill trochiscated, human Cranium, the Nail of Elk rasped, the Laudanum, and the Gums must be pounded together; melting the Wax and Rosin, of each eight Ounces, with the Oils of Rue, of Iris, and of Castor, stirring the Matter with a Roller, and mixing with it, when half cold, the Powders, and lastly, the Oil of Nutmeg melted, and the distilled Oils, to make a Plaister, which must be formed into Magdaleons.

Virtues.—This Plaister is proper to strengthen the Brain, and a Preservative against the Epilepsy, applied on the Coronal Suture.

The human Cranium and Nail of Elk, seem to be very needless in the Composition of this Plaister, since their volatile Particles, in which consists their whole Virtues, are so much embarrassed in the ramous ones of the Plaister, that it is impossible they could produce any Effect; therefore they should be retrenched.

Emplastrum Divinum. R *Lithargyri auri præparati lbjss. Olei communis lbij. Aquæ fontanæ lbij. Coque simul ad Emplastri spissitudinem, deinde permisce Lapidis magnetis præparati lbss. Gummi Ammoniæ, Galbani, Opoponacis, Bdellii, ana ʒij. Myrrhæ, Olibani, Mastiches, Viridis Aëris, Aristolochiæ Rotundæ, ana ʒjss. Cere flavæ ʒviij. Terebenthinæ ʒiv. fiat ex arte Emplastrum.*

Virtues.—This Plaister is an excellent Mondicative, emollient and resolute; it cicatrises and strengthens, and is used for all Sorts of Wounds and Ulcers, to resolve Tumours, and for Contusions. The Surname of Divinum was given to it by reason of its great Virtues.

The Gums for the Preparation of this Plaister must be chosen as clean as possible, and after they have been put to dry between two Papers at a slow Heat, they shall be pounded together, pounding the Verdegrease and Aristolochia, each by itself, grinding the Load-stone on the Porphyry, to reduce it into an impalpable Powder; and having mixed the prepared Litharge in a Bason with the Oil and Water, you'll place the Bason over a good Fire, stirring the Matter continually till it has acquired a Consistence of Plaister, throwing into it by degrees the Gums in Powder, the Wax cut in small Pieces, and the Turpentine, which will be soon melted; then you'll take

take the Vessel off the Fire, continuing to stir the Matter, and when half cold, mixing with it the Verdigrease, and the Aristolochie in Powder, to make a Plaister, which must be formed into Magdaleons, which must be kept for Use.

The Load-stone is employ'd here, with a Design to extract the Iron, which may have been left in the Wound, though it be not capable to produce that Effect, for the Load-stone being embarrassed in the thick and glutinous Matters which enter the Composition of the Plaister, those Matters change the Disposition of its Pores, and render it useless to that Respect; therefore if any Virtue can be attributed to it, it is that of drying; but I find that the Magnet enters that Composition in too great a Quantity, therefore I would retrench half of it, and substitute to it three Ounces of Lapis Calaminaris.

Emplastrum de Sulphure. R *Ceræ flavæ, Resinæ, Picis navalis, ana lb j. Sulphuris tenuissimè triti, Olei Chamæmeli, ana 3 iv. Terebenthinæ, Radicis Ireos, Cumini, ana 3 j. B.*

The Sulphur must be pounded by itself, and the Seed of Cummin, and Roots of Iris together; melting together afterwards, over a slow Fire, the Wax, the Rosin, and the Pitch, with the Turpentine and Oil of Camomile, straining the melted Matter through a Linen Cloth, to separate the Impurities thereof, and mixing the Sulphur and other Powders with the Colature, to make a Plaister, which must be formed into Magdaleons.

Virtues.—It resolves the Tumours, and expels the Wind.

Emplastrum Diasulphuris. R *Balsami sulphuris Rulandi, 3 ij. Ceræ, 3 lb. Colophonix, 3 ij. Myrrhæ ad pondus omnium.*

The Wax and Colophone must be melted with the Balsam of Sulphur of Rulandus, over a little Fire, mixing with it afterwards three Ounces, seven Drachms of Myrrh, reduced into a subtle Powder, and having taken the Mixture on the Fire, stir it continually till it has acquired a Consistence of Plaister.

Virtues.—This Plaister is deterfive, mondificative, and resolute: It resists Putrefaction.

Emplastrum Regium ad Herniam. R *Picis navalis, lb j. Ceræ flavæ, Terebenthinæ Claræ, ana 3 iv. Radicis consolide majoris siccæ, Mastiches, ana 3 ij. Labdani, 3 j. B. Hypocistidos, Terræ Sigillatæ, ana 3 lb. Nuces Cupressi, No. xij. fiat Emplastrum. S. A.*

Virtues.—This Plaister is excellent for the Ruptures, it strengthens the Peritoneum, after the Intestine has been reduced into its Place, by applying it on the Place of the Relaxation, keeping it firm by Means of a Bandage, and renewing it every tenth Day.

Emplastrum Nigrum. R *Olei Communis, Aceti, ana lb ij. Lithargyri auri preparati, lb j. Coquantur ad Consistentiam Emplastri, deinde addantur, Ceræ flavæ, & Picis navalis, ana lb j. Terebenthinæ Claræ, lb lb. Plumbi usti, Myrrhæ electæ, ana 3 j.*

The Litharge, Oil, and Vinegar; must be put to boil together over a pretty strong Fire, stirring the Matter continually with a wooden Spatula, till it has acquired a Consistence of Plaister, then putting to melt in it the Wax, Tar, and Turpentine, stirring it still continually; and lastly, mixing with it, when half cold, the burnt Lead, and Myrrh in Powder, to make a Plaister, which must be formed into Magdaleons.

Virtues.—This Plaister is proper to cure Wounds and Ulcers; it mondifies and cicatrises.

Emplastrum seu Cataplasma de Baccis lauri. R *Baccarum lauri, 3 ij. Mastiches, Thuris, Myrrhæ, ana 3 j. Radicis Cyperi & Costi, ana 3 lb. Mellis despumati, q. s.*

The Berries and Roots must be pounded together, the Myrrh and Frankincense together, and the Mastich by itself, mixing afterwards all those Powders together, and incorporating them with a Pound and a half of skimm'd Honey, boiled to the Consistence of Opiate, to make a Plaister, or rather Pulvice, or Mlequary.

Virtues.—It is proper for the windy Colick, for the Hydropsy, and for the Pains of the Womb, and of the Intestines; by being applied hot on the lower Abdomen.

Emplastrum de Spermate Ceti. R *Mynsicht. R Ceræ albæ, 3 iv. Spermatis Ceti, 3 ij. Galbani in aceto dissoluti, trajecti, & cocti, 3 j.*

The white Wax cut in small Pieces, with the purified Galbanum, must be melted in a glazed earthen Poiringer,

over a little Fire, mixing with it afterwards the Sperma Ceti, to make a Plaister, which must be kept for Use.

Virtues.—The Plaister of Sperma Ceti appeases the Fury of the Milk of Women newly deliver'd, it hinders it from knotting in the Breasts, and dissolves it when knotted, it is also emollient, and resolves the scrophulous Tumours.

Emplastrum de Spermate Ranarum. R *Spermatis Ranarum, Olei de Spermate Ranarum, Cerisæ tenuissimè pulverati, ana lb ij. Vitrioli albi, Aluminis crudi, ana 3 j. B. Coquantur simul ad Emplastri spissitudinem, postea adde, Ceræ albæ, 3 ij. Mastiches, Thuris, ana 3 lb. Capburæ, 3 ij.*

Put the Spawn of Frogs, newly gather'd, in a Balon, with the Oil of Frey of Frogs, the Ceruse, white Vitriol, and Allum, all three in Powders; make the Mixture boil over a moderate Fire to the Consistence of Plaister, putting then the Wax to melt in it; and mixing with the Matter, when half cold, the Mastich and Frankincense reduced into a subtle Powder; and lastly the Camphire dissolved in about half an Ounce of Spawn of Frogs; forming afterwards the Plaister into Magdaleons to be kept for Use.

Virtues.—This Plaister is proper for Wounds attended with Inflammation; it softens the Acrimony of the Humours, and dries them; it is used for the Wounds of the Eyes.

Emplastrum Stipticum Crollii, reformatum. R *Lithargyri preparati, lb j. B. Lapidis Calaminaris, lb lb. Oleorum Lini, Olivæ, ana lb j. B. Laurini, lb j. Decocti radice Aristolochiæ, q. s. Coquantur ex arte ad Emplastri spissitudinem, deinde adde, Ceræ flavæ, Colophonix, ana lb j. Terebenthinæ, Vernicis, ana lb lb. Opoponacis, Sagapeni, Galbani, Bdellii, Ammoniæ, ana 3 ij. B. Lapidis Hematitidis 3 ij. B. Olibani, Myrrhæ, Aloes, Succini, Aristolochiæ longæ, & rotundæ, ana 3 j. B. Mumie, Sanguinis Draconis, Terræ Sigillatæ, Vitrioli albi, Camphoræ, ana 3 j. Florum Antimonii, 3 lb. fiat Emplastrum, S. A.*

As the Camphire is very volatile, it must not be mixed till the Plaister is almost cold.

Virtues.—This Plaister is proper for Wounds made with a small Sword, for Prickings, and Bites, and for all other Wounds and Ulcers; it digests, ripens, mondifies, cicatrises, and resolves; it strengthens the Nerves, and resists the Malignity.

Emplastrum de Villa magna ad Equini pedis Punctionem. R *Ceræ flavæ, Gummi Elemi, Resinæ, Terebenthinæ, ana lb lb. Petrolæi, 3 j. B. Radicis Aristolochiæ, Longæ, Rotundæ, Consolidæ majoris, Sanguinis Draconis, Cinnabaris, ana 3 iv.*

The Roots must be pounded together, and the Dragon's Blood by itself, putting the Wax, Gum Elemi, Rosin, and Turpentine, to melt with the Oil of Petroleum, and straining the melted Matter through a Linen Cloth to separate the Impurities thereof; and mixing with it, when half cold, the Roots, and Dragon's Blood in Powder, and lastly the Cinnabar ground, to make a Plaister, which must be formed into Magdaleons.

Virtues.—This Plaister is excellent to cure a Prick in a Horse's Foot, by introducing some of it melted into the Wound, and covering it over with a Plaister: It is also very good for Wounds, and the Venereal Ulcers; it cleanses and cicatrises.

Emplastrum ad dolores dentium. R *Gummi Tacamahaca, Elemi, Mastiches, ana 3 ij. Opii 3 ij.*

The Mastich and Gum Tagamahaca having been pounded together, must be put with the Opium and Gum Elemi, in a hot Mortar, and with a Pestle, made hot likewise, pounded together, hard enough and long enough to mix well the Ingredients, and form a solid Mats, which may be made immediately into small Plaisters on black Silk, with a hot Spatula.

Virtues.—This Plaister appeases the Pain of the Teeth, and stops the Fluxions; it is used for the Megum, and other Pains of the Head, by being applied at the Temples on the Artery.

Emplastrum aliud pro dentium dolore. R *Nucis Cupressi, Rosarum Rubrarum, Mastiches, Terræ Sigillatæ, Opii, 3 j. Ceræ flavæ, 3 iv. B. Terebenthinæ, 3 lb. Celidionis, Picis navalis, ana 3 ij. Oleorum Papaveris albi, & Hyoscyami, ana 3 j.*

The Roses, Nuts of Cypress, and Seed of Celidion, must be pounded together, the Mastich by itself, and the

Terra Sigillata by itself, incorporating afterwards those Powders with the other Drugs, off the Fire, to form a Plaister which must be kept for Use.

Virtues.—This Plaister operates like the first, by stopping and moderating the Fluxion, which is determined to fall on the Teeth; but as these Sorts of Remedies procure no Evacuation, they do not hinder the Pain from returning, sometimes, with a greater Violence than before; therefore the best Plaisters that can be used for the Fluxions which fall on the Teeth, are Blisters.

Emplastrum Andreae à Cruce. R *Resinae*, lb ij. *Gummi Elemi*, 3 iv. *Terebenthinae Venetae*, *Olei Laurini*, ana 3 ij.

All the Drugs must be melted together, and strained afterwards through a Linen Cloth, to form a Plaister which must be kept for Use.

Virtues.—This Plaister is used for the Wounds of the Breast, and of the other Parts; it cleanses, agglutinates, and consolidates; is proper for Contusions, Fractures, and Dislocations.

Emplastrum Gummi Elemi. R *Gummi Elemi in frusta diffecti*, 3 iv. *Cerae flavae*, 3 ij. *Terebenthinae*, 3 j. *B. Colophoniae*, *Aristolochiae longae*, & *Rotundae*, ana 3 j.

The Roots must be well pounded together, and the Gum Elemi, Colophon, and Turpentine having been melted together, the melted Matter must be strained through a Cloth, and the Powder mixed exactly with it to form a Plaister.

Virtues.—This Plaister is proper to cleanse and cicatrize Wounds and Ulcers; to resolve and strengthen.

Emplastrum Vescatorium, seu Epispasticum. R *Cantharidarum*, 3 ij. *Picis albae*, *Cerae Citrinae* & *Terebenthinae*, ana 3 j.

The Burgundy Pitch, Wax, and Turpentine, must be melted together, mixing afterwards the Spanish Flies with it, after they have been reduced into a Powder, to form a Plaister.

This Preparation for Blisters is very needless, since the Virtue thereof consists wholly in the Spanish Flies; which when mixed with Diachylon, or any other Plaister, at the very Time a Blister is wanted, produce the same Effect, as if mixed with this Plaister, which is a Preparation appropriated to it.

Emplastrum de Absinthio. R *Foliorum Absinthii vulgaris*, 3 B. *Menthae*, *Majoranae*, ana 3 iij. *Rosarum Rubrarum*, *Zingiberis*, *Nucis Moschatae*, *Caryophyllorum*, *Cinnamonum*, *Thuris*, *Aloes*, *Benzoini*, ana 3 ij. *Seminum quatuor Calidorum majorum*, 3 iv. *Olei de Absinthio*, 3 iv. *Cerae flavae*, lb B.

The Plants must be gather'd in their Vigour, put to dry between two Papers, and pounded with the Roses, Ginger, Nutmeg, Cloves, Cinnamon, and four great hot Seeds; the Aloes, Myrrh, and Benzoin, must also be pounded together; and the Wax having been melted in the Oil at a slow Fire, the Powders must be mixed with it, to form a Plaister.

Virtues.—This Plaister is proper for the Weakness, and Crudities of the Stomach, to expel Wind, and to strengthen the Matrice.

Emplastrum de Sapon. R *Massæ Emplastri de Cerusa*, lb B. *Saponis*, 3 v.

The Plaister of Ceruse, and the Soap must be melted together in an earthen Dish, over a little Fire; and the Matter, when cold, must be rolled into Magdaleons, to be kept for Use.

Virtues.—This Plaister is proper to resolve Tumours, and to strengthen the Matrice, applied on the Navel, to provoke the Menfes, and is also used for Childblains.

Emplastrum pro Matrice. R *Gummi Galbani*, 3 iv. *Tacamahacæ*, *Cerae Citrinae*, ana 3 iij. *Terebenthinae*, *Myrrhae Eleæ*, ana 3 ij. *Assæ fetida*, 3 j. *Pinguinis in Cistide Castorei contentæ*, *Oleorum stillatitiorum Rutæ & Succini*, ana 3 j.

The Galbanum and Assa Fœtida must be dissolved in Vinegar, over a little Fire, the Dissolution strained with a strong Expression, and the Humidity thereof put to evaporate to the Consistence of Plaister; then the Myrrh, and Tacamahaca having been reduced into a subtle Powder, and the Wax and purified Gums melted with the Turpentine, the Powders must be incorporated with the Matter, when half cold, together with the Castor, and lastly, the distilled Oils, to form a Plaister, which must be kept for Use.

Virtues.—This Plaister is proper to soften the Hard-

nesses of the Matrice, to prevent the Vapours which cause the Suffocations, and to provoke the Menfes, applied on the Navel.

Emplastrum Apostolicum, Nic. Alexandrini. R *Olei veteris*, lb j. *Lithargyri auri præparati*, lb B. *Cerae flavæ*, & *Colophoniae*, ana 3 ij. *Propoleos*, *Visci Quercini*, ana 3 j. *Gummi Ammoniaci*, *Lapidis Calaminaris*, ana 3 vj. *Mastiches*, *Thuris*, *Mumia*, ana 3 fs. *Terebenthinae*, *Bdellii*, *Galbani*, *Opoponacis*, *Myrrhae*, *Sarcocollæ*, *Aeris usti*, *Æruginis*, *Calcis vivæ*, *Dictamni Cretici*, *Aristolochiæ rotundæ*, ana 3 iij.

The Mistletoe, Aristoloch, and Dictamnium, must be pounded together; the Quicklime, and Verdigrease together; the Sarcocolla, Myrrh, Mumia, Frankincense, Bdellium, Mastich, Opoponax, and Galbanum together; and the Litharge, and burnt Copper, having been well pounded, must be mixed in a Bason, with the Oil, and about two Pints of Water, and that Mixture put to boil over the Fire, stirring it continually with a wooden Spatula, till it has acquired a Consistence of Plaister, and the Water be consumed; then the Wax must be put to melt in it, and the Gums in Powder incorporated with it; and when the Plaister is half cold, the other Powders must be mixed with it, after which it must be formed into Magdaleons.

Virtues.—This Plaister is esteemed proper to extract the Venom of venomous Beasts, as of a mad Dog, by Suppuration, it is also very good for Boils, Carbuncles, Abscesses, and the scrophulous Tumours.

The Verdigrease could suffice in this Composition, without employing burnt Copper, which cannot be reduced into Powder but with the greatest Difficulty: They are the same Matters, differing only among themselves in that the Verdigrease is a rarified Copper, and impregnated with some of the acid or tartarous Salts of the Grape, whereas the burnt Copper is the pure Metal.—Yellow Wax may be substituted to the Propolis.

Emplastrum Alexandri ex Alliis. R *Cerae flavæ*, lb j. *Axugiæ Porcinæ recentis*, *Adipis Anseris*, ana 3 v. *Terebenthinae*, 3 iv. *Spicarum Allii mundatarum*, 3 iij. fs. *Styracis*, *Bdellii*, *Aloes*, ana 3 iij. *Euphorbii*, 3 j. fs. *Croci*, 3 fs. *Mastiches*, *Thuris*, ana 3 j. fs.

The Wax and Grease having been melted together, the Cloves of Garlick cut small and bruised, must be mixed with it, leaving the Matter in Digestion for twenty-four Hours; mean while the Storax, Bdellium, Aloes, Euphorbium, Mastich, and Frankincense, shall be pounded together; and the Saffron by itself, after it has been dried between two Papers.

The next Day the digested Matter, *i. e.* the Grease and Garlick, having been boiled to the Consumption of almost all the Humidity, must be strained with Expression, mixing afterwards with it the Turpentine, and Powders, to form of the whole a Plaister.

Virtues.—This Plaister is proper to strengthen the Stomach, and the Intestines, to rarify the coarse Pituita, and to hinder the Progress of the Hydropsy, when it begins.

Emplastrum de Althæa Compositum. R *Cerae flavæ*, lb j. *Radiciis Althææ pulveratæ*, lb j. *Massæ Emplastri Diachylonis cum Gummiis*, 3 iij. *Oleorum Chamomillæ*, *Liliorum*, *Anethi*, ana 3 ij. *Rosati*, *Pinguinis Anatis*, ana 3 j.

The Roots of Althæa or Marsh-mallows, after they have been well dried in the Sun, must be reduced into a subtle Powder; the Diachylon of the Gums, Wax and Grease of Duck melted together, over a little Fire, with the Oil; then the Mixture is taken off the Fire; and when half cold, the Powder of Althæa is mixed with it, to form a Plaister which must be kept for Use.

Virtues.—The Plaister of Marsh-mallows, is emollient, and resolutive; it moderates and appeases the Pains of the Breast.

Emplastrum febrifugum. R *Spicarum allii mundatarum*, 3 iij. *Araneas viventes*, No. xxx. *Bituminis Judaici*, *Salis Armoniaci*, *Resinae*, *Cerae*, *Terebenthinae*, ana 3 j. fs. *Olei Spicae*, & *Mastichini*, ana 3 j. *Caphurae*, 3 ij.

The Bitumen Judaicum, and Sal-Armoniack, must be reduced into a subtle Powder; the Cloves of Garlick, cut in small Pieces, and bruised in a Mortar with the Spiders, mixing them afterwards with the Wax, Rosin, and Turpentine, which have been melted with the Oil of Mastich; that Mixture must be kept thus melted on

hot

hot Embers for five or six Hours, stirring the Matter from Time to Time, straining it afterwards with a strong Expression, and mixing the Powders with the Colature, and lastly the Camphire dissolved in Oil of Aspic, to form a Plaister, which must be kept well wrapped, lest Part of its volatile Substance in which consists its Virtue, should be dissipated.

Virtues.—This *Plaister* is proper to expel the intermittent Fevers, being applied round the Wrist in the Time of the Paroxysm.

This Plaister operates like several other Amulets or Remedies, applied at the Neck or Arm of the Febricitants; the volatile Particles those Sorts of Remedies are full of, can penetrate through the Pores into the Humours, and rectify them by dissolving the Obstructions made in them; but we must not imagine that those Remedies are infallible; and one must have been sufficiently purged before he uses them.

Emplastrum Basilicum majus. R *Ceræ albæ, Resinæ Pini, Sevi vaccini, Picis Nigræ, & Burgundiæ, Terebenthinæ, Thuris, Myrrhæ, ana* ℥j. *Olei communis, q. s.*

The Myrrh must be reduced into a subtile Powder, and having put all the other Drugs to melt with about an Ounce of common Oil, the melted Matter must be strained, and the Myrrh mixed with the Colature to make a *Plaister*, which must be kept for Use.

Virtues.—This Plaister helps Suppuration, agglutinates Wounds and cures them.

Emplastrum Tetrapharmacum, seu Basilicum minus, Galeni. R *Picis Nigræ Resinæ, Ceræ, Adipis vaccini, ana* ℥ij.

All the Drugs must be melted together, and the melted Matter strained to separate it from its Impurities; and the Colature when almost cold, formed into Magdaleons to be kept for Use.

Virtues.—It is proper to procure a Suppuration, and to renew the Flesh.

Emplastrum de Fuligine. R *Saponis veneti* ℥iv. *Butyri recentis, Terebenthinæ, Fermenti, ana* ℥ij. *Fuliginis Camini* ℥j℔. *Salis communis* ℥j. *Mellis rosati* ℥vi. *Theriace Andromachi, Mithridatii, ana* ℥℔. *Vitellos ovorum, No.* iv. *Croci* ℥ij.

The Suet, Salt and Saffron, must be pounded each by itself, and the Butter, Soap, and Turpentine having been melted together, the Powders, Levain, Treacle, Mithridate, Honey of Roses, must be mixed with it off the Fire; incorporating well all those Drugs together by stirring it a long while with a Bistorter, and keeping afterwards that Plaister in a Pot well covered.

Virtues.—This *Plaister* is very proper to ripen the pestilential Buboes, the Anthrax, Carbuncles, and to extract the Venom from them.

This Composition is rather a Pultice than a *Plaister*; the Honey of Roses, which is astringent, does not seem to me very proper for it; therefore I would substitute to it either the Honey of Violets, or common Honey.

Emplastrum quatuor gummi. R *Gummi Ammoniacki, Sagapeni, Galbani, Opoponacis, ana* lb. *Colophonis* lb℔.

The Gums must be dissolved in Vinegar over a little Fire, the Dissolution strained through a Flannel with a hard Expression, and put to thicken to a solid Consistence; mixing afterwards with it the Colophon, to make a Plaister which must be kept for Use.

Virtues.—This Plaister is emollient, suppurative, and resolute.

Emplastrum Stypticum A. Mynsicht. R *Colophonis, Terebenthinæ, ana* lb℔. *Ceræ Citrinæ* lbj. *Crustæ Panis Tostæ, & in aceto maceratæ* ℥iv. *Olei nucis Moschatæ expressi* ℥ij. *Mastiches, Sandaracæ, Olibani, ana* ℥ij. *Terræ Sigillatæ, Boli Armenæ, Menthæ Crispæ, Absinthii, ana* ℥j. *Calami Aromatici, Caryophyllorum, ana* ℥ss. *Balaustiorum, Rosarum rubrarum, Nucum cupressi, Corticis granatorum, Gallarum, Sanguinis Draconis, ana* ℥ij.

The Mastich, Olibanum, Sandarach, and Dragon's Blood must be pounded together; and having put the Crust of Bread toasted to sleep about an Hour in Vinegar, and dried it, you'll pound with it the Terra Sigillata and the Bol; pounding afterwards together the Mint, Wormwood, Calamus Aromaticus, Cloves, Roses, Cyprus-Nuts, Galls, Pomegranate-peel, and Balaustia; then you'll put to melt over a very slow Fire the Wax, Colophone, Oil of Nutmegs, with the Turpentine, and

about an Ounce of Oil of Quinces; which done, you'll take the Matter off the Fire, and mix with it all the Powders to form a Plaister, which must be kept for Use.

Virtues.—This *Plaister* is employed for the Dysentery and other Looseness, and for the Cholera Morbus; it stops Vomiting, strengthens the Stomach being applied upon it, and on the lower Abdomen.

Emplastrum ad Ganglia M. Charas. R *Gummi Ammoniacki, Galbani, Opoponacis, Sagapeni, Myrrhæ electæ, ana* ℥ij. *Olei Laurini* ℥j. *Sulphuris vivi, Vitrioli Romani, Salis Armoniacki, ana* ℥ss. *Euphorbii* ℥ij.

The Gums Ammoniack, Galbanum, Opoponax, and Sagapenum, must be dissolved in Vinegar, and the Dissolution having been strained with a hard Expression, the Humidity thereof must be evaporated, till it be reduced to the Consistence of Plaister; mean while you'll pound together the Myrrh and Euphorbium, the Sulphur by itself; and the Roman Vitriol and Sal armoniack together, mixing afterwards all those Powders, incorporating with the Gums liquified over a very slow Fire the Oil of Bays, and afterwards the Powders, stirring a long while the Mixture, and the *Plaister* will be done.

Virtues.—This *Plaister* is penetrating, attenuating, emollient, and resolute, proper for the scrophulous Tumours, Wens, Schirrs of the Liver, and of the Spleen, and for the King's Evil.

Note, That as this *Pharmacopœa* is calculated for the Use both of Apothecaries, and of Persons in the Country, who living at a great Distance from any City, Town or Borough, cannot possibly have Recourse to an Apothecary's Shop so soon as they want it; I have given here a great Number of Prescriptions for the Composition of Remedies for all Sorts of Maladies, in *English*, and explained them in so clear and concise a Manner, that every one may be his own Apothecary in Case of Necessity.

Note, also, That I'll conclude this Treatise by a concise Explanation of the different Characters used in it, and by all Physicians, to mark the different Weights and Measures of the Drugs which enter each Composition; and by a Description of the different Vessels, and other Utensils used in *Pharmacy*.

The *Weights* used in *Pharmacy*, are, the *Pound, Half-pound, Quarter of a Pound, Ounce, Drachm, Scruple, and Grain.*

The *POUND*, in Medicine, is of twelve Ounces, designed by this Character lbj.—The *Half-pound* by this lbss.—And the *Pound and Half* by this lbj. ss.

The *QUARTER of a Pound*, is of three Ounces; formerly designed by this Character 4tarj. which is at present out of Use, since we mark a Quarter of Pound by Ounces, thus ℥ij.

The *OUNCE*, in Medicine, is the twelfth Part of a Pound, marked thus ℥j. The half Ounce thus, ℥ss. and the Ounce and Half thus ℥jss. which Ounce is composed of eight Drachms.

The *DRACHM*, which is the eighth Part of an Ounce, is designed by this Character ℥, which is as a 3 in Arithmetick, because it is composed of three Scruples: The *Half-drachm* is marked thus ℥ss, and the *Drachm and Half* thus ℥jss.—The *Drachm* is also called a *Gros*, or the Weight of a golden Crown.

The *SCRUPLE*, is the third Part of a Drachm, designed by this Character ʒj. and is composed of twenty four Grains: The *Half-scruple* is marked thus ʒss. and the *Scruple and Half* thus ʒjss.

The *GRAIN*, is the twenty-fourth Part of the Scruple, designed by gr. j. or gr. i.—One should make use in *Pharmacy* of the Grains of Brass, which are used in Commerce, and not of those of Corn, which being most commonly of a different Bigness, one could never be sure of the Weight.

Note, That there are in *Pharmacy*, as in the Commerce, Measures for liquid, and Measures for the dried Ingredients.

The *MEASURES* for Liquids here in *England*, are the *Pint*, consisting of twelve Ounces; the *Half-pint*, consisting of six Ounces; the *Quarter*, of three Ounces; and the *Half*

Half-quartern, of an Ounce and Half; but which are most commonly marked in the Prescriptions by Pound, thus *℔j.* for a *Pint: Half a Pound*, thus *℔ss.* for half a *Pint: A Pound and Half*, thus *℔i ss.* for a *Pint and Half: Three Ounces*, thus *℥iij.* for a *Quartern*, an Ounce and Half, thus *℥j ss.* for a *Half-quartern*. And lastly, an *Ounce*, thus *℥j*; or *half an Ounce*, thus *℥ss.* The Measures for dry Ingredients, viz. *Wood, Herbs, Fruits, and Seeds*, are the *Bundle*, the *Handful*, and the *Pinch*.

The *BUNDLE*, is what an Arm folded round-wise can contain, marked thus *fasc. j.*

The *HANDFUL*, is as much as a Hand can hold, designed by *man. j.* or *M. j.*

The *PINCH*, is as much as three Fingers can hold, designed thus *pug. j.* or thus *p. j.*

The Measure of Fruits and of several Animals, is made by Number, designed thus *No.* or by *Pairs*, designed thus *par.*

When we find in Prescriptions *ana*, or *aa*, we must understand of *each*, or as much of one as of the other.

By *q. s.* must be understood a *sufficient Quantity*, or as much as is necessary.

By *f. a.* or *ex arte*, must be understood according to the Rules of Art.

By *B. M.* must be understood *Balneum Mariæ*.

By *B. V.* must be understood *Balneum Vaporis*, or vaporous Bath.

The Vessels used for the Coctions of the Compositions, in Pharmacy, are *Copper Basons*, simple or tinned, *large Cauldrons, Frying-pans, Skillets, Iron Pots, Copper Pots*, tinned, *Pewter Basons, Earthen or Stone Pans, Earthen Dishes, Earthen Porringers, Earthen Pots, Glass, and Stone Cucurbites, Copper Cucurbites* tinned Inside, with their Refrigeratories, Crucibles, &c.—One must as much as possible employ Earthen or Glass Vessels for the Preparations which are to be taken inwardly; because neither Earth nor Glass communicates any Impression to the Drugs, and Copper can do it; but as Glass and Earthen Vessels are most commonly small, and break easily at the Fire; and the earthen ones are very often penetrated by the Liquors, one may use Copper Vessels tinned, without any Fear that the Metal will communicate itself to the Drugs, because Tin does not rarify itself so easily as Copper. It must be observed besides, that if even a Copper Bason was not tinned, it will communicate neither Smell nor Taste to the Liquors boiled in it, provided Care be taken to pour them into an earthen Vessel as soon as the Bason is taken off the Fire; for while it is on the Fire the igneous Particles which penetrate the Copper raise the Liquor in such a Manner, that it hinders it from touching the Bottom of the Bason, and consequently from taking the Smell of Brass, as I have observed in my Treatise of Chymistry.

The Vessels employed for the Infusions, and to keep the gallenical Compositions, are *Pots of Gold, Silver, Pewter, Lead, Earth, Stone, glazed earthen Ware, Glass, Crystal, Bottles, Jugs, and Boxes*.

Gold, Silver and Pewter are the most proper Metals for the Fabrication of the Vessels which are to serve for the Infusions, and to preserve the Remedies; but as they can be penetrated by several Salts, and most of the Spirits of the Mixtures, they may communicate some slight Impression to the Vessels put in them, therefore I would prefer Glass and Earthen-ware in that Occasion, to those Metals: Stone, for Example, is the most proper Material for those Vessels; for besides that it is always very clean, it is the less porous, and the most proper to hinder the Dissipation which could happen of the subtil Parts of the Remedies; but as the Stone is not common in all Countries, and the Difference of the Earth causes here no considerable Prejudice, one may use in lieu thereof glazed Earthen-ware.

Lead is seldom employ'd in Vessels for an Apothecary's Shop, unless it be to prevent a Mixture, or a Composition from growing hard, or drying too much; for Example, Musk is preserved in leaden Boxes, that being cooler in that Metal than any where else, lest of its Parts may be dissipated. Several observe Lead preferable to others, to preserve Treacle, Orvietan, and Mithridate, because those Compositions retain better their Consistence in leaden Pots, or Boxes, than in those of

another Matter; though it is to be fear'd the Particles of the Lead mixing with those Compositions should alter their Quality.

Glass and Crystal, are the finest Matters, and most proper that can be employed for Vessels of Pharmacy; for they have a Cleanness which may be kept easily, and a Transparency which shews the Drugs contained in them, without being necessary to open them; the Smallness of their Pores hindering the Dissipation of the subtil Particles of the Remedies. But the Fragility of these Vessels are the Cause that they are not so commonly used.

There are Glass Vessels for Powders, which are oblong or oval Pots fastened on Feet like those of drinking Glasses, in which are kept the composed Powders and Troches. Bottles are made of all Fashions and Sizes, to keep the Spirituous Waters, Tinctures, Elixirs, Essences, and Spirits: And Pots to keep several chymical Preparations, as Precipitates, Sublimates, and antimonial Preparations.

The Jugs are most commonly of Earth, or of Stone, and serve for the Infusions of the Oils.

The Boxes must be made of Wood less subject to Worms, of what Form one pleases; though they be most commonly square: They are used to keep the simple Drugs, as the Senna, Agarick, and Rhubarb.

The Instruments used in Pharmacy, are Mortars of Bell-metal, with their Pestles proportioned to them; Mortars of Brass, Pewter, Lead, and Glass, with their Pestles of the same Matter: Mortars of Marble and Stone, with their wooden Pestles: Porphyries, with their Mullers: Presses, with their Plates and Iron Bars, Furnaces; Tongs, Funnels, Syringes, Spatula's, Bistorters, Rasps, Spoons, &c.

The Mortars of Bell-metal are great and small; the great serve to make almost all the Powders, to malax the Masses of Pills and Troches, and to extinguish the Quicksilver; their Pestles are of Iron; and as for the very large Mortars, it is necessary to have Pestles proportioned to them, and consequently very heavy, it is sometimes necessary to suspend them by a Cord, tied to a Bow fastened to the Cieling, to ease the Artist.

The small Mortars of the same Matter are of a different Bigness and Capacity, and serve the one to reduce into Powder a small Quantity of Drugs easily pounded, and the others to dissolve the Compositions which are to enter Potions, Clysters, Colyrs, and Injections: There are also small Mortars made of Silver, Pewter, and Brass, used also for the same Purposes.

The leaden Mortars, are used to make the Unguent Nutritum, the Butter of Saturn, the desiccative Liniments, where it is wanted that the Metal should communicate its Impression.

Iron Mortars are great and small; the great ones serve to reduce into Powder several Ingredients which enter the Remedies applied outwardly: The small ones are employ'd to receive the Matters in Fusion which are thrown into them, &c.

The Mortars of Marble are great and small; and great ones serve to pound the Almonds, Nuts, Seed, &c. the Oils thereof are to be extracted by Expression; to bruise the Plants, the Juice thereof is also to be extracted. The small ones serve to pound the Almonds, and the Cold Seeds to make the Emulsions.

The Stone Mortars, very clean, can serve instead of the Marble ones, but they are seldom employ'd but for the corrosive Powders; as to pound red Precipitate, to mix crude Mercury with corrosive Sublimate, to make the Mercurius Dulcis: Mortars of Marble and Glass can serve for the same Uses.

The Porphyries and Sea-Shells are used to reduce into an impalpable Powder the hardest Drugs, as the precious Stones, the Coral, Pearls, and Tutty. They are ground with a Mullar, which is a little Block of Porphyry, or other hard Stone, polished underneath; round, or of a Figure to be laid hold on easily.

The Funnels are of Copper, Tin, Earthen Ware, Stone, and Glass: They serve to put the Liquors into the Bottles, and to support the Filtration; but as the Funnels of Metal are subject to grow rusty, or to communicate their Smell or Impression to the Liquors that run through them, those of Glass or of Stone, are preferable to

to them, either in Chmistry or in the *Galenical* Pharmacy.

The *Selinges* are of Silver, of Pewter, or of Copper: There are great and small *Selinges*; the great must contain a Pound of Liquor, they serve for the Clysters: The small ones must contain two or three Ounces of Liquor; they serve for the Injections made in the Penis, in the Matrice, and in Wounds.

The *Spatula's* are either of Silver, or Pewter, Iron, Steel, Ivory, Gayac, Box, or of common Wood.

The *Spatula's* of Silver, are better than those of any other Metal, because they are not subject to rust; they are used for the Cordial Confections. The *Spatula's* of Pewter can supply the Want of those of Silver.

The *Spatula's* of Steel are preferable to those of Iron, because their Matter being more compact, they are less subject to rust, and consequently imprint less of their Quality to the Medicaments; though they be commonly made of Iron; which is not a very great Fault, since that Metal can communicate no bad Quality to the Remedies.

The *Spatula's* of Ivory are very proper for the Confections: Those of Gayac, of Box, and of common Wood, serve to stir the Herbs, and other Ingredients, which enter the Infusions and Decoctions.

The *Bistorters* are Rollers of Wood, which serve to mix the Remedies, and to spread the Lozenges.

The *Rasps* are of Tin fasten'd on Wood; they are used to rasp the Agarick, which is to be reduced in Powder, and to rasp the Fruits and Roots, the Juice thereof is to be extracted.

The *Spoons* are of Gold, Silver, Iron, Wood, Mother of Pearl, Ivory, and Tortoise-Shell.

The *Spoons* of Gold are rare in an Apothecary's Shop, because of their great Value; those of Silver supply their Want. The large *Spoons* and *Skimmers* are commonly of Pewter or Tin, but those that love Neatness have them of Silver.

The wooden *Spoons* can serve for the Extraction of Pulps.

The *Spoons* of Mother of Pearl, of Ivory, and of Tortoise-Shell, are proper to administer Syrups, Potions, or other Liquors to the Patients.

The *Presses* are of different Figures; their Matter is always of a strong and compact Wood.

The *Dispensaries* are a Kind of flat and square Boxes, without Lids, made in the Fashion of Drawers; they serve to contain the Ingredients which enter a Composition well prepar'd, and dispos'd in Order.

P H I L O S O P H Y.

PHILOSOPHY, is the Knowledge or Study of Nature and Morality, founded on Reason and Experience.

Philosophy owes its Name to the Modesty of *Pythagoras*, who refused the Title σοφος, *Wise*, given to his Predecessors *Thales*, *Phercydes*, &c. as too assuming, and contented himself with the simple Appellation of φιλοσοφος, quasi φίλος της σοφίας, a *Friend*, or *Lover of Wisdom*.

Cbauvin rather derives the Name from φιλία, *Desire*, or *Study*, and σοφία, q. d. *Studium Sapientiae*: *Pythagoras* conceiving that the Application of the human Mind, ought rather to be called *Study* than *Science*, set aside the Appellation *Wise*, and in lieu thereof took that of *Philosopher*. For having discoursed with great Judgment and Learning before *Leontius* King of the *Pbliafi*, that Prince asked him what he professed, or in what Points his Wisdom chiefly lay? To which he answer'd, that he neither understood any Art, nor was he σοφος, but φιλοσοφος; which Title, St. *Augustin* observes, took so well with other Authors, that whoever excelled in any Thing relating to Wisdom or Knowledge, had no other Appellation. Accordingly *Socrates*, *Plato*, &c. ever restrained from the swelling Title of *Sophos*.

Philosophy is a Term used in various Significations, among antient and modern Writers. In its latter Sense, it signifies the Love of Truth: Thus *Plato* frequently calls it *Philaletheia*. In other Places it signifies the Knowledge of many Things: Thus *Zeno* calls *Philosophy* καταληψις, *Comprehension*, because comprehending all Truth. Agreeable to which is *Cicero's* Definition of *Philosopher*, that he is one who studies to know the Nature and Causes of all Things human and divine, and to attain to every good Rule and Method of Life.

For my Part, I define *Philosophy*, a Desire, directed by human Wisdom and Prudence, of acquiring a perfect Knowledge of all Things divine and human.

I call *Philosophy* a *Desire*, because a *Philosopher*, let him be ever so perfect in the Science he professes, and his Knowledge ever so great, searches still continually to make new Discoveries; whereas Love supposes an Object present at least to the Mind, with all its Perfections; and beyond which our Imagination finds nothing more to desire, and supposes the Possession thereof a perfect Satiety.

That Desire is to be directed by human Wisdom and Prudence, otherwise it is rather a Depravation of the Mind, or a criminal Curiosity, than a true *Philosophy*. It is a Depravation of the Mind, when he searches to make new Discoveries with no other View, than that of flattering some of his favourite Passions, viz. either his Vanity, Ambition, or Avarice. It is a criminal Curio-

sity, when he attempts to soar beyond those Limits, prescribed by a supreme Being to the human Understanding, either by endeavouring to penetrate the Secret of his divine Providence, or to fathom the Depth of his infinite Wisdom; both which are contrary to true *Philosophy*; which consists chiefly in suffering our Understanding to be entirely govern'd by our Reason, which condemn as a ridiculous Attempt all the Efforts made by a human Understanding to soar above its Sphere. Experience itself convinces us, that then we labour in vain; since none of those antient and modern Philosophers, so much vaunted among us, could ever succeed in the least of their Enterprises of that Kind, otherwise we would not have so many different Sentiments and Systems on the same Subjects. For why had *Ptolemy* invented so many different Heavens, turning round the Earth, which he places as immoveable in the Center of his System; and *Copernicus*, on the contrary, made the Earth turn on its Axis, round the Sun, which it fixes in the Center of its System, as *Ptolemy* does the Earth in his, if the Discovery of the true System of the World had been practicable, and the omnipotent Being who has form'd it, had not been willing to make it a Secret? And is not the Impossibility of discovering that Secret, a convincing Proof that it is a Folly to attempt it? In fact, is it not enough to satisfy a human Mind, govern'd by Reason, to know on that Subject; that all that is visible in this vast Universe, and the just and beautiful Harmony which subsist between all the Parts thereof, has been calculated by the divine Architect who has form'd it, for the Preservation of the Individuals? What is it to us, if the Sun or the Earth be placed in the Center of the System, when we know that they have both been created for our Use; the Earth to be our Place of Residence during our Passage from Time to Eternity, and the Sun to fertilise that Earth by its benign Influences, and help her to produce what is necessary for our Subsistence; nay our Curiosity, without being criminal, or even unreasonable, can go so far as to endeavour to discover how those marvellous Effects are produced, since that Knowledge distinguishes us in Part from the irrational Part of the Creation. What! because an Extravagant has invented a Zodiack, and built upon it several Houses or Tents, for the Reception of the Sun, in its annual Revolution; must we be all guilty of the same Folly, in following him to those imaginary Houses, to make the Difference of the Seasons? Does not our common Fire convince us, that the nearer the Sun, which is the Source of Light and Heat, is to us, and the less obliquely he darts his Rays upon us, the better we are warmed and lighted by him; and that in the Difference of its Distance from us, consists Heat and Cold, and conse-

consequently the Difference of the Seasons, without having Recourse to the Cancer, the Capricorn, &c. for those Differences. Why should we search to discover the Cause of the Ebbing and Flowing of the Sea, since so many others have searched it before us, and all to no Purpose? Is it not enough for Use, that we know that the Sea ebbs and flows, and so many Times in 24 Hours? Is not that Knowledge sufficient for the Security of our Ships either in sailing out of the Harbour, or coming in to it; and would that of the Cause of the Ebbing and Flowing of the Sea prove more beneficial to them? Would it be a greater Help to us towards precautioning us against the Ravages which that Flowing causes sometimes at certain Seasons of the Year? Can all those Researches be called a true *Philosophy*, or rather a true Folly? Without mentioning here those Persons, who by Means of a huge Telescope, pretended to discover as many Worlds as there are Planets; and see in the most distant of them all, *viz.* Saturn, Mountains, Vallies, Forests, &c. And if there was an Instrument to help their Ears, as this helps their Eyes, no doubt but some of them had informed us by this Time of the Language of the Inhabitants of those Worlds, which they have also found Means to people, to the entire Devastation of their own Brain.

Philosophy in a narrower Sense, is frequently confined to some one Science or Branch of Science, *v. gr.* to Logic, as we find it in *Plato* and *Aristotle*. To Physicks, or the Knowledge of Nature; in which Sense it was chiefly used in the *Ionick* School. And to Ethicks, or the Rules of Morality: Thus it is *Clemens* of *Alexandria* relates, that among the *Greeks* there are Philosophers who hold Disputes about Virtue.

Agreeable to this last Application, *Pythagoras* defines *Philosophy* a Meditation on Death; by which, according to *Plato* and *Clemens*, is meant an Abstraction or Retirement from the Body: Which *Apuleius* thus explains; a Philosopher is to study nothing so much as to set his Soul at Liberty from its Correspondence with the Body: Thus *Cicero* calls *Philosophy*, *Ars Vitæ*, and *Seneca*, *Lex Vitæ*; and thus *Plutarch*, Constancy, Fidelity, and a sound Mind are the real *Philosophy*, all the other Parts of Wisdom, tending any other Way, are vain Researches and Curiosities: And in this Sense it was, that *Philosophy* chiefly flourished in the School of *Socrates*, afterwards called *Academick* School, and among *Stoicks*.

Philosophy again is frequently used by *Pythagoras* and *Plato* for Metaphysicks, or the Knowledge of God; which *Plato* calls the true *Philosophy*, others the *prima Philosophia*, and in Respect whereof the *Platonists* call all other *Philosophy*, *Nocturnal*, *νυκτερινή φιλοσοφία*.

That Definition of *Epietetus* is pretty comprehensive: *Philosophy* consists in three Things; the Practice of Precepts, the Reason of Precepts, and the Proof of Precepts.

Gale includes the several Notions hitherto deliver'd, under this one general Definition: *Philosophy* is the Knowledge of Things natural, moral, supernatural, and notional, first granted by that to our first Parents, and transmitted to us, for the Honour of the Creator, and the Good of the Universe.

This Definition of *Gale*, is in my Opinion absurd, and founded on false Notions. It is absurd, because it supposes an Universal Knowledge, with all the Circumstances of Perfection, which has never been found among Men, from the Creation till now, and never will. It is founded on false Notions, because it supposes that such a Knowledge was granted to our first Parents, and from them transmitted to us, which is contrary to what the sacred Historian, which has wrote the History of the Creation of our first Parents, says of the two different States they found themselves in, *viz.* that of Innocence, immediately after their Creation, and which we have all the Reason to believe, lasted but a very short Time; and that of their Prevarication, which was the sole Inheritance which was transmitted to us from them. As their State of Innocence was, we all allow, the most perfect of the two, we must reasonably suppose, that if they ever had that immense Knowledge granted to them by *Gale*, it must have been while they continued in that State, though we find no where that they had then that Knowledge, *viz.* of Things natural, moral, supernatural and notional.

Those who have imagined that our first Parents had the Knowledge of *Things natural*, found their Belief on what *Moses* says, that God brought all the other Creatures before *Adam*, and that *Adam* gave them every one a Name; which, in my Opinion, is a very weak Proof of his having had a natural Knowledge, such as *Gale* supposes; unless it was proved, at the same Time, that those Names were properly adapted, *i. e.* that each Name was a concise Explanation of the particular Properties, and Qualities of the Creature that bore it, which we cannot know any Thing of but by mere Conjecture; having as much Reason to believe, that their different Shape and Form, &c. gave Occasion to the Difference of their Names; and that as they had been all created for *Adam's* Use, and all subjected to his Empire, each of them should know the Word of Command peculiar to itself, and exclusive of all others, by Means of that particular Appellation, his Sovereign had been pleased to impose upon him; and which by a frequent Repetition thereof, was so well imprinted in his Memory, that it became in Time, entirely familiar to him: Besides how can we judge that every particular Name was properly adapted to every particular Creature, since we may reasonably believe, that none of those Names has been transmitted to us; since we know by Experience, that every Nation has assumed the same Authority God granted to *Adam*, of imposing in their own Language, what Name they pleased on these Creatures; there being as many different Names for them, as there are different Languages. As for the vegetable Kind of the Creation, it is certain he had no Knowledge of their particular Properties, Qualities, and Virtues, at least but a very imperfect one; since God told him of all that is in the Paradise you shall eat, except of the Tree of Life, which makes me judge, that he had no infused *Philosophy*, or natural Knowledge of the Things created, since he knew not exclusive of that Command, what was more proper for him to eat for his Subsistence. And even supposed, that he had had that Knowledge previously to that Command, there had been nothing extraordinary in that Knowledge, which the other Creatures had in common with him, tho' it has never been pretended that they had an infused *Philosophy*, or natural Knowledge.

But perhaps *Adam* knew the Virtues of Simples, and Minerals; the different Substances they were composed of; the Manner of preparing them for his own Use, and of applying them with Efficacy: But even that cannot be supposed; since it is not reasonable to imagine, that his Creator would grant him any other Knowledge, but what could contribute towards rendering his temporal Felicity perfect, without diverting his Attention, which was to be wholly employ'd in the Contemplation of the divine Attributes, without being distracted by any human Knowledge, which could in Time have occasioned a criminal Curiosity; the Knowledge of his Creator to that Point of Perfection that suited his created Mind, was sole capable to employ all the Faculties of his Soul, without leaving the least Room for any other Knowledge; that natural Knowledge, besides, was too mean for that Soul which was never to be found but in Heaven conversing with his Creator; quite needless, and the Time spent in making use of it, as Time ill spent, since no Use could have resulted from it; his knowing that they were created either for his Food, or to recreate his other Senses (as God had been pleased to tell him) being sufficient. He had no Need to know, that the Plants had, besides, certain other Qualities to cure Maladies, which he had not the least Notion of, and to which he was to be a perfect Stranger, so long as he continued in his State of Innocence: That Metals could be prepared to flatter either the Vanity, Luxury, or Avarice of his Posterity, since he knew not then that his Descendants would be susceptible of those Vices; and that some of the Animals he saw were so wild, and of so voracious a Nature, as to devour, not only other Animals like themselves, but even Man himself, when they could attack him to Advantage, or surprize him; since he saw them all equally subject to him, and so beautiful an Harmony subsisting between them, and all so well familiarized together, that there did not appear the least Fear, or even Jealousy among them. He knew nothing that the greatest Part of them should be slaughter'd for Man's Subsistence, for so much Blood

split, had revolted his innocent Mind, inspired him with Horror for himself, and been, consequently, an Obstacle to his temporal Felicity. He had no other Thought of them, but that they were created to enjoy the same Benefits of the Creation, according to their State, he himself did; which was in fact the real Design of the Creator, if *Adam* had not prevaricated; at least it is my own Sentiment.

Where is then that natural Knowledge or Philosophy, infused into *Adam*, and which has been transmitted to us, according to *Gale's* Definition of *Philosophy*? Must we not believe, on the contrary, that he had not half the natural Knowledge which that Curiosity, which is a Consequence of *Adam's* fatal Prevarication, has engaged us to seek after since; and which is improved daily by the frequent Experiments we make, and the frequent new Discoveries which result from those Experiments; and which is rather a Punishment than a Benefit, since it puts continually our Imagination to the Torture, a Thing entirely incompatible with that happy Condition *Adam* is represented in, in the State of Innocence.

As to a moral Knowledge (if by it we understand that Knowledge which teaches us how to make a just Difference between Good and Evil) it is a manifest Contradiction of the Scripture, to believe, that *Adam* had such a Knowledge, since the Serpent, to tempt *Eve* to eat of the forbidden Fruit, assures her that in eating it she shall know how to make a Difference between Good and Evil, which implies manifestly, that she had not then that Knowledge, otherwise the Serpent's Promise had made no Impression on her Mind. I confess that *Adam* was Master of the true Morality, but that Morality was not a Knowledge, since Knowledge supposes a new Acquisition, or something adventitious to our Existence; but *Adam's* Morality was nothing adventitious to his Existence, or his Existence was not previous to it; on the contrary, it was coeval with his Existence; or rather there was neither a real nor a rational Instant between the Existence of his Soul, and that of his Morality; both existing at the very same Instant, *i. e.* that at that Instant his Soul was created, it was created morally good; and his Body being informed with such a Soul, they both constituted a moral Man; *Adam* finding no Alteration in him, in that Respect, till the fatal Moment he ceased from being a moral Man; then he had a Knowledge of Things moral, which has been transmitted to us, but that Knowledge was acquired, not an infused one; and procured by Means of the Serpent, and the Fruits of *Eve's* Weakness and Curiosity, not granted by God as a new Benefit.

The same Thing may be said of the Knowledge our first Parents had, *i. e.* that they had the same innate Idea we feel within ourselves, and which is so well, and so deeply imprinted in our Mind, that it can never be obliterated, whatever Efforts we make to that Purpose; with this Difference, notwithstanding, that *Adam's* innate Idea of a Divinity, was more perfect than ours, as having been not darken'd yet by those dark Clouds of Ignorance which the Original Sin has spread over it; but that Idea was not a Knowledge, it was nothing adventitious to his Soul, on the contrary, it was inseparable from it, and was as perfect at the first Instant of that Soul's Existence, as it was ever afterwards; his knowing supernatural Things as soon as he knew his own Being. Whence I conclude, that *Adam* had not an infused Knowledge, or *Philosophy*, as *Gale* and some other Philosophers have pretended.

Some have given the following Appellations to the ancient *Philosophy*, under its several Stages. *Philosophy*, say they, became *Impious* under *Diagoras*; *Vicious* under *Epicharmus*; *Hypocritical* under *Zeno*; *Impudent* under *Dionysius*; *Covetous* under *Democritus*; *Voluptuous* under *Metellus*; *Fantastical* under *Crates*; *Scurrilous* under *Menippus*; *Licentious* under *Pyrrho*; *Quarrelsome* under *Clement*, &c.

Philosophy is divided by some Authors into two Branches, or consider'd under two Habitudes, *viz.* *Theoretical* and *Practical*.

Theoretical or *Speculative* Philosophy, is that employ'd in mere Contemplation, and which terminates therein. Such is *Physicks*, which is a bare Contemplation of Nature, and natural Things.

Theoretical Philosophy, is again subdivided into three, *viz.* *Pneumaticks*, *Physicks* or *Somaticks*, and *Metaphysicks* or *Ontologia*. The first considers Beings abstracted from all Matter, its Object are Spirits, their Natures, Properties, Effects, &c. The second considers Matter and material Things; its Object are Bodies, their Properties, Laws, &c. The third extends to each indifferently, its Object is either Body or Spirit.

In the Order of our Discovery, or Arrival at the Knowledge of them, *Physicks* is first, then *Metaphysicks*; the first arises from the two consider'd together: After an Acquaintance with God, ourselves, and natural Bodies, we come to consider what is common to them all, or the Attributes that agree to all; and that from a Sort of universal *Philosophy*, or Doctrine *De ente*, in general.

But in teaching or laying down these several Branches to others, we observe a contrary Order, beginning with the most universal, and descending to the more particular. And hence we see that the *Peripateticks*, call *Metaphysicks*, and the *Cartesians*, *Pneumaticks*, the *prima Philosophia*.

Others prefer the Distribution of *Philosophy* into four Parts, *viz.* 1. *Pneumaticks*, which considers and treats of Spirits. 2. *Somaticks*, of Bodies. The third compounded of both, *Anthropology*, which considers Man, in whom both Spirit and Body are found. The 4th, *Antosophy*, which treats of what is common to all the other three.

Practical PHILOSOPHY, is that which lays down the Rules of virtuous and holy Lives, and excites us to the Practice thereof.

Practical Philosophy is properly *Ethicks* alone, or the Method of leading a virtuous and happy Life. Yet most Authors divide it into two, answerable to the two Sorts of human Actions to be directed thereby, *viz.* 1. *Logicks*, which governs the Operations of the Understanding. 2. *Ethicks*, properly so called, which directs those of the Will.

In the Schools we divide *Philosophy* into *Logick*, or the Art of Reasoning; *Ethicks*, or the Art of living according to the Rules of Morality; for that Reason called *moral Philosophy*; *Metaphysicks*, or Doctrine *De ente*; and *Physicks*, or the Doctrine of natural Bodies, their Phenomena, Causes, and Effects, with the various Affections, Motions, Operations, &c. thereof.

Note, As I have already treated amply of all those different Branches, each of them in an entire Treatise by itself, *viz.* of *Logick*, under the Letter *L*, of *Ethicks*, under the Letter *E*, of *Metaphysicks*, under the Letter *M*; and of the greatest Part of *Physicks*, in my Treatises of *Animals*, *Astronomy*, *Geometry*, *Hydraulicks*, *Hydrostaticks*, *Metals*, *Minerals*, *Opticks*, &c. I have nothing else left to treat of in this Place, but of what remains untouched of the *Physicks*, and of different Systems of both the ancient and modern Philosophers: For,

PHILOSOPHY, is also frequently used for the particular Doctrine or System of Opinions, broached by some considerable Philosopher, and espoused and adhered to by his Followers.—In this Sense we say the *Socratick*, *Platonick*, *Aristotelian*, *Epicurean*, *Hermetical*, *Cartesian*, *Newtonian*, &c. *Philosophy*.

SOCRATICK PHILOSOPHY.

The *Socratick Philosophy*, are the Doctrines and Opinions with regard to Morality and Religion, maintained and taught by *Socrates*.

By the Character of *Socrates* left us by the Ancients, particularly his Scholars *Plato*, *Laertius*, &c. he appears to have been one of the best and wisest Persons of all the heathen World. To him is ascribed the first introducing of Moral Philosophy; which is what is meant by that popular Saying, *Socrates first called Philosophy down from Heaven to Earth*; that is, from the Contemplation of the Heavens and heavenly Bodies, he led Men to consider themselves, their own Passions, Opinions, Faculties, Duties, Actions, &c.

While young, he was exceedingly fond of natural Knowledge, as he witnesses of himself in *Plato*; but in his old Age he cast aside this Part of *Philosophy* as obscure,

secure, uncertain, impracticable, and even useless and impertinent; and applied himself wholly to moral or active *Philosophy*.

It was he first, who, when all the other Philosophers boasted they knew all Things, owned ingeniously he knew nothing but this, that he knew nothing. Which *Pyrrho*, the Father of the *Sceptick Philosophy*, improved on, when he said he knew nothing; not even this, that he knew nothing. Yet in an Answer of the Oracle, it was pronounced, that *Socrates was the wisest of all Men*.

He was accused by *Anytus*, *Melytus*, and *Lycon*, three Persons whose Hatred he had incurred, by his severe Declamations against the Poets, of which Number the two first were, and the third an Actor. His Accusation was, that he corrupted the *Athenian Youth*, and broached new Superstitions. He was condemned to drink Poison by 281 Votes, as we are told by *Quintilian*.

After his Death his Fellow Citizens repented to that degree, that the Gymnasia, Courts of Justice, &c. were all shut up; *Melytus* put to Death, *Anytus* banished, and a Statue erected to *Socrates*.

He wrote nothing himself, yet almost all the *Grecian* Sects of Philosophers refer their Origin to his Discipline, particularly the *Platonists*, *Peripateticks*, *Academics*, *Cynicks*, *Stoicks*, &c. But the greatest Part of his *Philosophy* we have in the Works of *Plato*.

This Foundation of the System of the *Socratick Philosophy*, *I know nothing but this, that I know nothing*, will appear ridiculous to those who take *Socrates* Words in their literal Sense, without entering into the Sense of *Socrates*, or endeavouring to discover his Meaning: But they must not suppose that *Socrates* meant, that he absolutely knew nothing, and was wrapped in a gross Ignorance which excluded all Sorts of Knowledge; for that Philosopher would only let his Disciples understand, that he knew nothing in comparison to what he should know, to excite among them a still greater Emulation, and inspire them with a still greater Desire of making every Day new Progresses in all Sorts of Knowledge; that his being confined within two narrow Limits, they should endeavour to acquire, by an assiduous and indefatigable Study, a much greater; and be obliged at last to confess, as he did, that they *knew nothing but this, that they knew nothing*; since there was a still greater Extent of Knowledge remaining, which it was impossible for them to acquire during the short Course of their mortal Life; since Knowledge was an Abyss without Depth. To give another Sense to *Socrates's* System, and to pretend that he wanted to give us to understand thereby, that he thought he absolutely knew nothing, is to suspect him of a Thing which was entirely contrary to the Design he had formed, of rendering Men familiar with the true Philosophy; in which it was impossible he could ever have succeeded, if he had discourag'd his Disciples by persuading them, that after all the Pains they took to acquire some Knowledge, they really knew nothing.

PLATONISM.

Platonism, is the Doctrine and Sentiments of *Plato* and his Followers, with regard to *Philosophy*, &c.

The Founder of this System of *Philosophy*, *Plato*, the Son of *Aristo*, was an *Athenian*, born about the Year of the World 3625; who, after having spent his Youth in Exercises of the Body, Painting and Poetry, became a Disciple of *Socrates*. After his Master's Death, he applied himself to *Cratylus* and *Hermogenes*, till being a Master of the *Greek Philosophy*, he travelled into *Italy*, where he learnt that of the *Pythagoreans*. Thence he proceeded into *Egypt*, where, in several Years Residence, he became fully acquainted with the Secrets of the *Egyptian Priests*.

At his Return to *Athens* he began to retail the Stock of Learning he had collected among his Countrymen; philosophizing daily in the Academy; and hence his Disciples were called *Academics*.

In Physick he chiefly followed *Heraclitus*; in Ethics and Politics, *Socrates*; in Metaphysics, *Pythagoras*.

After his Death, two of the principal of his Disciples, *Aristotle* and *Xenocrates*, continuing his Office and Teaching, the one in the Academy, the other in the Lyceum; formed two Sects under different Names, though in

other Respects the same; the one retaining the Denomination of *Academics*, the other assuming that of *Peripateticks*.

In after Times, about the first Ages of the Christian Church, the Followers of *Plato* quitted the Title of *Academics*, and took that of *Platonists*.

It is supposed to have been at *Alexandria* in *Egypt* that they first assumed the new Title, after having restored the antient Academy, and re-established *Plato's* Sentiments; which in Process of Time had many of them been laid aside.

Porphry, *Plotin*, *Lamblichus*, *Proclus*, and *Plutarch*, are those who acquired the greatest Reputation among the *Greek Platonists*; and among the *Latins*, *Apuleius*, and *Chalcidius*. Among the *Hebrews*, *Philo Judeus*. The modern *Platonists* own *Plotin* the Founder, at least the Reformer of their Sect. He had been Disciple of *Ammonius*, and had staid twelve Years in his School: He came to *Rome* the first Year of the Reign of the Emperor *Philip*, where he made Profession of Philosophy and of Magick together. He had among his Scholars Christians as well as Idolaters, and appeared not to be very averse to the Religion of the first. *Porphry* says, that he wrote against the Gnosticks. *Marcellus Filin*, has happily cleared his Doctrine: He had conceived the Bizare thought of building a City which he wanted to call the City of *Plato*, where he pretended to make the Inhabitants live according to the Form of the Republick which his Master had given in his Books. The Emperor *Galienus* had granted him his Request, if his Council had not represented to him that it was an Enterprize impossible. After his Death *Porphry* says, that a Dragon which was under his Bed, entered the Wall of his Room and disappeared, which was perhaps his familiar Dæmon which he consulted in all Things. He had done much better to believe *Ammonius* his first Master, and to submit his proud Spirit to the Faith of *Jesus Christ*. He had acquired so great a Reputation of Virtue, that Altars were erected to him as to a God.

The *Platonick Philosophy* appears very consistent with the *Mosaick*; and a great Party of the primitive Fathers followed the Opinions of that Philosopher, as being favourable to Christianity. *Justin* is of Opinion, *Plato* could not learn many Things he has said in his Works from mere natural Reason; but thinks he might have learnt them from the Books of *Moses*, which he read when in *Egypt*.

Hence *Numenius* the *Pythagorean* expressly calls *Plato* the *Attic Moses*; and upbraids him with Plagiarism, in that he stole his Doctrine about the World and God from the Books of *Moses*.

Theodoret says expressly, that he has nothing good and commendable about the Deity, and his Worship, but what he stole from the *Hebrew Theology*; and *Clemens Alexandrinus* calls him the *Hebrew Philosopher*.

Gale is very particular in his Proof on the Point, that *Plato* borrowed his Philosophy from the Scriptures, either immediately or by means of Tradition; and besides the Authority of antient Writers, brings some Arguments from the Thing itself. As e. gr. *Plato's* Confession that the *Greeks* borrowed their Knowledge of the one infinite God, from an antient People, better and nearer to God than they; by which People, our Author makes no doubt, he meant the *Jews*, from his Account of the State of Innocence; as that Man was born of the Earth, that he was naked, that he enjoyed a truly happy State, that he conversed with Brutes, &c. In effect from one Examen of all the Parts of *Plato's* Philosophy, physical, metaphysical, and ethical; this Author finds in every one, evident Characters of his sacred Original.

As to the Manner of the Creation, *Plato* teaches that the World was made according to a certain Exemplar or Idea in the divine Architect's Mind. And all Things in the Universe, in like Manner he shews, do depend on the Efficacy of eternal Ideas.

This ideal World is thus explained by *Diogenes*; 'Plato supposes certain Patterns or Exemplar of all sensible Things, which he calls Ideas; and as there may be various Impressions taken off from the same Seal, so is there a vast Number of Natures existing from each Idea.' This Idea he supposes an eternal Essence, and to occasion the several Beings in Nature to be such

as itself is; and that most beautiful and perfect Idea which comprehends all the rest he maintains to be the World.

Further, *Plato* teaches that the Universe is an intelligent Animal, consisting of a Body and a Soul.

Serranus on *Plato's Timæus* explains this Doctrine thus; 'Our Philosopher will have the Universe ζῶν ὁμοειδὲς, consisting of Body and Spirit; the Spirit he makes to be that Analogy or Symmetry, whereby Things of different Nature are amicably associated in the grand Compages of all Things. In which Sense the *Anima mundi* signifies as much as the Form of the Universe.'

Others will have the *Anima mundi* of *Plato* to signify I know not what ignifick Virtue, or vivifick Heat, infused into the Chaos, and disseminated through its whole Frame; for the Conservation; Nutrition, and Vivification thereof.

Others suppose *Plato*, by his *Anima mundi*, to have meant God, or the Spirit of God; and to have taken the Hint from *Moses*, who in his Account of the first Days Creation, says, *the Spirit of God moved on the Face of the Deep*.

The modern *Platonists* explain their Master's *Anima mundi* by a certain universal, ethereal Spirit, which in the Heavens exists perfectly pure, as retaining its proper Nature; but on Earth pervading elementary Bodies, and intimately mixing with all the minute Atoms thereof, assumes somewhat of their Nature, and becomes of a peculiar Kind.—So the Poet:

*Spiritus intus alit, totosque infusa per artus
Mens agitat molem, & magno se corpore miscet.*

They add, that this *Anima mundi*, which more immediately resides in the celestial Regions as its proper Seat, moves and governs the Heavens in such Manner, as that the Heavens themselves first received their Existence from the Fecundity of the same Spirit: For that this *Anima* being the primary Source of Life, every where breathed a Spirit like itself, by virtue whereof various Kinds of Things were framed conformable to the divine Ideas.

The Notion of an *Anima mundi* is rejected by most of the modern Philosophers; though *M. du Hamel* thinks, without any great Reason, that the Generality of them admit something very much like it. The Peripateticks have recourse to celestial Influences, in order to account for the Origin of Forms, and the secret Powers of Bodies.

The Cartesians have their subtle Matter, which answers to most of the Uses and Intentions of *Plato's Anima mundi*, being supposed to flow from the Sun and the other heavenly Bodies, and to be diffused through all the Parts of the World, to be the Source and Principle of all Motions, &c.

Some later Philosophers substitute Fire, and others a subtle elastick Spirit or Medium diffused through all the Parts of Space.

The principal Thing objected on the Christian Scheme against *Plato's* Doctrine of the *Anima mundi*, is, that he mingles the Deity too much with the Creatures, confounds in some measure the Workman with his Work, making this as it were a Part of that; the several Portions of the Universe so many Parts of the Godhead: Yet is the same Principle asserted by *Seneca*, Epistle 92. *Totum hoc quo continemur, & unum est, & Deus, & socii ejus sumus & membra.*

The Principles or Elements which *Plato* lays down are Fire, Air, Water, and Earth.

He supposes two Heavens; the *Empyrean*, which he takes to be of a fiery Nature, and to be inhabited by Angels, &c. and the starry Heaven, which he teaches is not adamantine or solid, but liquid and spirable.

His *Physics* or Doctrine *De Corpore*, is chiefly laid down in his *Timæus*; where he argues on the Properties of Bodies in a geometrical Manner; which *Aristotle* takes Occasion to reprehend in him. His Doctrine *De mente* is deliver'd in his tenth Book of Laws, and his *Parmentet*.

St. Augustin commends the *Platonick* Philosophy; and even says, that the *Platonists* were not free from Christianity: He adds, that the Generality of the new *Platonists* of his Time embraced the Faith.

Justin the Martyr professes, that *Plato's* Doctrine was of the utmost Advantage to him, in helping him to believe the Mysteries of the Christian Faith. To which it may be added, that it was in good Measure by *Plato's* Help that *Origen* confuted *Celsus*.

Indeed the Author of *Platonisme dévoilé*, carries Things to an extravagant Length when he contends, that the Dogmata of our Religion are only the Opinions of *Plato*; that the Fathers give us nothing of the Mysteries thereof, but what they learnt from him; and that Christianity is only *Platonism* veiled, or covered over. To which Opinion however *M. le Clerc* seems a little inclined.

I am of Opinion, that *Plato* understood by *Anima mundi*, an eternal, spiritual, omnipotent and incomprehensible Substance operating of itself, without the Influence of a superior Power, and the Succour of second Causes; so quick and so perfect in its Operations, as to admit of no Interval between its determining itself to operate and its Productions; which Productions are in an entire perfect State, sooner than we can possibly imagine that they are, or have any Existence; producing at the same Instant, by the same Art, and in the same perfect State, an infinite Number of Things corporal and incorporal, *i. e.* of different Substances and Substances, and of a different Determination and Action, in which that *Anima mundi* resides, and continues to operate, not by its being divided between them, since it is an indivisible Substance, but by its Immensity, and an incomprehensible Irradiation, which though the same in all Individuals, has, notwithstanding, different Determinations to Action; though at the same Time it does not cease from applying itself to new Productions, without impairing in the least its productive Faculty, which is always the same as when it first began to operate, and would always continue so, was it even to unbolem itself of that infinite Multitude of other Productions, which it contains eminently, and would fill Millions of other Worlds, though Millions of them will never have any Existence. That Existence of that spiritual and indefinite Substance in the different Individuals, accounts very well for what *Plato* says, that the Universe is an intelligent Animal consisting of a Body and a Soul; and that the different Parts thereof of an eternal and universal Idea, which though they be all originally the same, *i. e.* as contained in that general Idea, appears to us notwithstanding of a different Degree of Perfection in their different Determination; for they are really and identically all equally perfect; and the Difference of Perfection we find in them results only from the Narrowness of our Conceptions, and our Manner of comparing Things with one another. To imagine that *Plato* borrowed his System of the *Anima mundi*, from what *Moses* says in *Genesis*, that the Spirit of God was carried on the Water, must be a Mistake; for the Legislator of the Jews speaks rather like a Historian, who accommodates his Expressions to the common Manner of conceiving Things, than as a Philosopher, since he represents there the Spirit of God in a quiescent State, and as if he could exist without operating; but we do not find the least Trace of that quiescent State in *Plato's* System of the Creation, nor of any Interval between the Efficacy of the universal Idea and its Productions; it is true he says that the World is the Result of a Combination of Necessity and Understanding, *i. e.* of Matter which he calls Necessity, and divine Wisdom; but by making use of those Terms the *Result of a Combination*, it seems that he would give us to understand, that that Result was an instantaneous Act, and that the combined Parts were coeval to one another, which is not admitted by *Moses*.

Plato's Doctrine of the Heavens is better adapted to our Manner of conceiving Things, than that of the Philosophers of the following Ages; since that great Number of Heavens, which they pretend to have discovered, serve only to perplex our Understanding.

ARISTOTELIAN, or PERIPATETICK PHILOSOPHY.

The *Aristotelian* Philosophy, is that taught by *Aristotle*, and maintained by his Followers; which is also called *Peripatetick* Philosophy.

The Principles of *Aristotle's* Philosophy, the Learned agree, are chiefly laid down in the four Books of *Meta-*

the eight Books of *Physical Auscultation* φυσικῆς ἀκουστικῆς, belonging rather to Logicks and Metaphysicks, than to Physicks. To give an Idea then of *Aristotelianism*, the reigning System of many Ages, and shew *Aristotle's* Method of philosophizing, we cannot do better than produce a Specimen of that Work.

These four Books he entitles *De Cælo*, περὶ οὐρανοῦ, because the Heavens are the Chief of the simple Bodies he treats of. He begins with proving that the World is perfect, which he does thus. All Bodies, says he, have three Dimensions; they cannot have more, for the Number three, according to *Pythagoras*, comprehends all; now the World is the Assemblage of all Bodies; therefore the World is perfect.

In the second Book he lays down certain *Peripatetick* Axioms; as, that all natural Bodies have of themselves a Power of moving; that all local Motion is either rectilinear, circular, or composed of the two; that all simple Motions are reducible to three, the Motion of the Centre, the Motion towards the Centre, and the Motion about the Centre: That all Bodies are either simple or compounded; simple are those which have some Power within themselves, whereby they move, as Fire, Earth, &c. compounded are such as receive their Motion from those others whereof they are compounded.

From these Principles he draws several Consequences. A circular Motion, says he, is a simple Motion: But the Heavens move in a Circle; therefore the Motion of the Heavens is simple: But a simple Motion can only belong to a simple Body, *i. e.* to a Body which moves by its own Power; therefore the Heavens are a simple Body, distinct from the four Elements which move in right Lines. This Proposition he likewise proves by another Argument, thus: There are two Kinds of Motions, the one natural, the other violent; the circular Motion of the Heavens, therefore, is either the one or the other; if it be natural, the Heaven is a single Body, distinct from the four Elements, since the Elements do not move circularly in their natural Motion: If the circular Motion be contrary to the Nature of Heaven, either that Heaven must be some of the Elements, as Fire, or something else: But Heaven cannot be any of the Elements, *e. gr.* it cannot be Fire, for if it were, the Motion of Fire being from below upwards, the Heavens would have two contrary Motions, the one circular, the other from below, upwards, which is impossible. Again, if the Heaven be any other Thing which does not move circularly of its own Nature, it will have some other Motion, which likewise is impossible; for if it moves naturally from below upwards, it will be either Fire or Air; if from above downwards, it will be Water or Earth; *Ergo*, &c. A third Argument is this: The first and most perfect of all simple Motions must be that of a simple Body, especially that of the first and most perfect of all simple Bodies: But the circular Motion is the first and most perfect of all simple Motion; and therefore a Body that moves circularly is simple, and the first and most divine of all simple Bodies. His fourth Argument is: That all Motion is either natural or not; and every Motion which is not natural to some Bodies, is natural to others: Now the circular Motion is not natural to the four Elements; there must therefore be some simple Body to which it is natural: Therefore the Heaven which moves circularly, is a simple Body distinct from the four Elements. Lastly, the circular Motion is either natural or violent to any Body; if it be natural, it is evident this Body is one of the most simple and perfect; if it be not, it is strange this Motion should last for ever. From all these Arguments, therefore, it follows, that there is some Body distinct from the circumambient ones, and which is of a Nature as much more perfect than they, as it is more remote. Such is the Substance of his second Chapter.

In the third Chapter, he asserts, that the Heavens are incorruptible and immutable; and the Reasons he gives for it are; that they are the Abode of the Gods, that no Person has ever observed any Alterations in them, &c.

In the fourth Chapter, he attempts to prove, that the circular Motion has no contrary.—In the fifth, that Bodies are not infinite.—In the sixth, that the Elements are not infinite.—In the eighth, he shews, that there are

not several Worlds of the same Kind, by this very good Argument; that as Earth is heavy by Nature, if there were any other beside ours, it would fall upon our Heads, our Earth being the Centre, to which all heavy Bodies tend.—In the ninth, he proves it impossible, that there should be several Worlds, because if there were any Body above the Heavens, it must be either simple or compound, in a natural or violent State; none of which is possible, for Reasons which he draws from the three Kinds of Motions above-mentioned.—In the tenth, he maintains, that the World is eternal, because it is impossible it should have had any Beginning, and because it endures for ever. He employs the eleventh to explain the Notion of Incorruptibility.—And in the twelfth endeavours to shew, that the World is incorruptible, because it could not have any Beginning; and because it endures for ever: All Things, says he, subsist either during a finite, or an infinite Space: But what is only infinite one Way, is neither finite nor infinite; therefore nothing can subsist in this Manner.

Such is the *Philosophy*, and such the Method of philosophizing, of the Genius of the Nature, the Prince of Philosophers, *Aristotle*. Yet such was his Authority for many Ages in the Schools, that when a Disputant quoted a Passage from him, his Opponent durst not say *Transcat*, but must either deny the Passage, or reconcile it to his own Cause.

The Followers of *Aristotle* were called *Peripateticks*, or the Maintainers of the *Peripatetick Philosophy*; and also *Aristotelians*.

Cicero tells us, that *Plato* left two excellent Disciples, *Xenocrates* and *Aristotle*, who founded two Sects, which only differ'd in Name: The former taking the Appellation of *Academicks*, who were those that continued to hold their Conferences in the Academy, as *Plato* had done before. The others who follow'd *Aristotle*, were called *Peripateticks*, from *περιπατῶν*, *I walk*, because they dispute walking in the *Lyceum*.

Anthonius fetches the Name *Peripatetick* from *Plato* himself, who only taught walking; and adds, that the Disciples of *Aristotle*, and those of *Xenocrates*, were equally called *Peripateticks*; the one *Peripateticks* of the Academy; the other *Peripateticks* of the *Lyceum*: But that at length the former quitted the Title *Peripatetick*, for that of *Academick*, on Occasion of the Place where they assembled, and the latter retained simply that of *Peripatetick*.

The greatest and best Part of *Aristotle's* Philosophy, he borrow'd from his Master *Plato*: *Serranus* affirms confidently, and says he is able to demonstrate it, that there is nothing exquisite in any Part of *Aristotle's* Philosophy, Dialecticks, Ethicks, Politicks, Physicks, or Metaphysicks, but is found in *Plato*. And of this Opinion are many of the antient Authors, *Clemens Alexandrinus*, &c.

Gale endeavours to shew, that *Aristotle* borrowed a good deal of his *Philosophy*, both physical about the first Matter, and metaphysical about the first Being, his Affections, Truth, Unity, Goodness, &c. from the sacred Books; and adds from *Clearchus*, one of *Aristotle's* Scholars, that he made Use of a certain Jew who assisted him therein.

For my Part, I am rather of Opinion with the Antients, that *Aristotle* borrow'd what appears the most reasonable in his *Philosophy*, from his Master *Plato*, than from the sacred Books, as *Gale* pretends, since we find nothing in those Books, which admits of much philosophizing, all in them being a simple Narration of Facts, which *Moses* has adapted to the human Understanding, as to the Manner of conceiving them, which must be credited on his own Authority, and which, were they made the Subject of a true *Philosophy*, and compassed by Reasonings, would be perhaps revoked in Doubt: *Aristotle* having been assisted therein by a Jew, appears to me a false Supposition; for the *Jews* of those Times, being entirely guided by a blind Faith, supported by continual Prodiges and Miracles, which being above all human Apprehension, were not permitted to philosophize upon them, and should have even considered as a capital Sin the attempting to do it; for as *Philosophy* owes its Origin to Doubt and Incertitude, and was invented to clear up those Doubts, the *Jews* having then no Doubt, on what was either written or said to them,

them, had not the least Room for philosophizing; it was not long after *Aristotle's* Time, that their Faith, no longer supported by Miracles, becoming weak, they began to doubt, and their Doubts made them have Recourse to *Philosophy*, in order to enucleate the greatest Difficulties in what was proposed to them, for Object of their Belief. But let it be how it will, I'm of Opinion, that the greatest Part of *Aristotle's* Philosophy is founded on false Principles, and those Principles are supported by false Reasonings, and some of them very extravagant and ridiculous ones; and this is particularly found in his Books the *Caro* above-mentioned; for what can be more ridiculous than to prove that the World is perfect, by its being an Assemblage of all Bodies, because those Bodies have three Dimensions, *viz.* Length, Depth, and Breadth; as if the Perfection of those Bodies consisted entirely in those Dimensions, without the Concurrence of any adventitious Quality? For Example, could they by means of those three Dimensions alone direct themselves to Motion? Could a Body, by means of those three Dimensions, independently of any other Configuration of the Parts it is composed of, or the Impulsion of another Body, determine itself rather to a rectilinear than to a circular Motion? Could even a square one determine itself, or be determined by another, to a circular one, though that Square has the three Dimensions required by *Aristotle*, *viz.* Length, Depth, and Breadth, to form a perfect Body? And as we are convinced by Experience that the World admits into its Composition an infinite Number of Bodies of that, and of other Configurations, which not only have no Power to determine themselves to a circular Motion, but cannot even be determined to it by the Impulse or Concurrence of another, the World composed in Part of those Sorts of Bodies, could not be perfect even in his own System.

It is equally false that all natural Bodies have of themselves a Power of moving; that which he admits as a Power, being nothing else but a certain Disposition of receiving the Impulsion of other Bodies, and those of others, which receive it from the first Principle of Motion, *viz.* the ambient subtle Matter, which alone has of itself a Power of moving, which it received at the first Instant of the Creation; and of communicating that Motion to the other Bodies, which otherwise would remain always in the same quiescent State, notwithstanding their natural Propensity to Motion. Neither will I admit with him, that there are simple Bodies, such as he admits them, in the whole Creation, all Bodies of what Nature or Kind soever, participating in something from one another, and that Simplicity he admits, being a Negation of Bodies, since a Body supposes a Composition; having been all extracted from the same informed Mass; the Difference between them consisting only in the lesser or greater Degree of Perfection of the Parts they are composed of, and in the closer or looser Coadunation of those Parts between themselves, and of their being more or less free from heterogeneous Particles: The Elements, which he considers as the first in Rank among his simple Bodies, are all composed, every one of them partaking of the others, more or less according to their greater or lesser Degree of Perfection; the Earth is not without igneous, ethereal, and watery Particles, no more than the Air without earthly, igneous, and aqueous ones; Fire being also a Compound of the three others, though in a lesser Quantity; for the great Volatility of its constitutive Particles, admitting a greater Volume of the subtle Matter, keeps it in a perpetual violent Motion, whereby it disengages itself as much as possible from all heterogeneous ones; and therefore could be considered alone as a simple Body, with respect to the other three, though not in itself. All which notwithstanding their different Degrees of Perfection, have no Principle of Motion within themselves, which on the contrary, they all received from the first Element or subtle Matter they are environed with, or swim in.

It is false that a *circular Motion* is a *simple Motion*, since it is composed of two others, *viz.* of a rectilinear and oblique one; the first Progression of all Bodies being always in a direct Line as the most natural, which it would always follow, was it not directed otherwise, either by the other Bodies it meets with in its Progression, or by the Matter it is environed with, which is confirm-

ed by Experience, since if the first Impulsion be strong enough, it will always proceed in a direct Line, and conquer all Obstacles it meets with; a circular Motion besides being rectilinear in itself, and circular only in our Manner of conceiving Things; since if we follow that Motion throughout all the Points of its Progression, we shall find every one of those Points rectilinear to the Point opposite to it; therefore a circular Motion in our Manner of conceiving Things, should be a Compound of several rectilinear ones, and consequently could not be a simple Motion, nor a simple Body more susceptible of a circular than of a rectilinear Motion, since a circular Motion admitting of several Mediums, the Thing moved must necessarily run through that supposed different Configuration of Parts, answerable to those different Mediums, which different Configuration supposes necessarily a Composition. To conclude, as *Aristotle* does, that Heaven is none of the four Elements, because the Heaven has a circular Motion, and the Elements not, is a false Conclusion drawn from false Suppositions; for it is a false Supposition to say, that the Heaven has a circular Motion, since in our Manner of conceiving Things, that Motion may be elliptical, which is a Compound of two Motions, *viz.* circular and rectilinear, or even rectilinear with respect to the different Parts of the Globe. And what Impossibility could he find in the Motion of the Elements being circular as well as that of the Heavens, since the one is as agreeable to Reason, and as much confirmed by Experience as the other; therefore his Conclusion is false, that the Heaven cannot be any of the Elements, for why not Fire? Since, suppose the Motion of the Heaven to be circular, could not Fire tend upwards in a circular Motion as well as in a rectilinear one, since we see daily other Bodies tending upwards in a circular Motion, and tending downwards in the same Motion. Therefore the Heaven, its circular Motion even admitted, could be any of the Elements; though it be neither of them properly speaking, but like all the rest of created Bodies, a Compound of them all; since no simple Body can be admitted in the Sense of *Aristotle*, without admitting at the same Time eternal and incorruptible, which is a Contradiction of the Notion we should have of a Body, which supposes a Composition, and a Composition a Dissolution. I deny that there is any natural Motion among the created corporal Beings but that of the first Element, or subtle Matter; since a natural Motion would admit of no Change, or Vicissitudes; and we are convinced by Experience, that all Motions, that of the subtle Matter excepted, are susceptible of Changes or Vicissitudes, some more sensible than others, all losing by Degrees something of their former Velocity, Heaven itself not excepted; therefore the Motion of all Bodies is violent, *i. e.* received their Impulsion, from a first Mover, and are maintained in it by the same first Mover.

Aristotle's Philosophy preserved itself, in *puris naturalibus*, a long Time, none of his Followers or Commentators having dared to make any Innovation therein, till the Beginning of the 13th Century, when it began to be new modelled. A reformed System of *Peripateticism* was first introduced into the Schools, in the University of *Paris*; from whence it soon spread throughout *Europe*, and has subsisted in the Universities to this Day, under the Name of *School Philosophy*, or *Scholastic*; the Foundation hereof is *Aristotle's* Doctrine, frequently misunderstood, oftener misapplied: Whence the R- tainers thereto may be denominated *reformed Peripateticks*.

Out of these have sprung at several Times, several Branches, the Chiefs are the *Thomists*, *Scotists*, and *Nominalists*.

The *Peripateticks*, after *Aristotle*, admit two Principles of the natural Body, *viz.* the *Matter* and *Form*; which Form is something like the divine Idea imprinted in Things; so that the Difference between the *Peripateticks* and *Platonists* on this Point, consists only in the Impressions, and can very well be reconciled together.

Therefore if there be any Difference between the *Peripateticks* and *Platonists*, it seems to consist in this only, that besides the Matter and Form which are called the Principles of Composition, and agree with the Matter and Idea of the *Platonists*, the *Peripateticks* add a third

Principle, viz. *Privation*, which is called the Principle of Generation; hence these Expressions so familiar in the School: That there are two Principles of the Composition of the natural Body, or *in facto esse*; viz. the Matter and Form, of which the Body consists: Or three Principles *in fieri*, or of Generation; without which the Generation can neither be nor conceived, viz. the Matter, Form, and Privation.

Generation, is commonly defined, a Passage to Existence, from Non-Existence; in which Passage three Things are requisite, according to the *Peripateticks*, viz. the Term from which this Passage is made, and is called *Privation*: The Term to which the Passage is made, and is called *Form*; and lastly the Subject itself, which passes from the Privation to the Form; which they elucidate by the Example of the Fire; since the Fire is made of Wood, and Wood passes from the Privation of Fire, to the Form of Fire.

Therefore *Privation* is the Term from which the Generation is made; and is defined in the School, the Absence of Form in a Subject apt to receive that Form: As Blindness is called the Privation of Sight in Man, because Man is apt to see. And in that they distinguish Privation from Negation; because *Negation*, is the Absence of the Form in a Subject unapt to receive it; as the Want of Sight in a Stone is called a *Negation*; because a Stone is not apt to see.

The Matter is taken in three Manners, viz. the Matter *In qua*, which is called the Subject, in which the Form or Quality is received; the Matter *Circa quam*, which is called the Object; and the Matter *Ex qua*, which is the Subject whereof something is made.

PYTHAGOREAN, OR PYTHAGORICK PHILOSOPHY.

The *Pythagorean Philosophy* was thus called, as having been maintained and cultivated by *Pythagoras* and his Followers; not that it was invented by him, for it was much older.

Pythagoras was of *Samos*, the Son of a Lapidary, and Pupil of *Pherecydes*, who flourished about the seventh Olympiad, i. e. about 500 Years before Christ.

Those who embraced his Doctrine were called *Pythagoreans*, and also the *Italic Sect*, or *Italic School*, because *Pythagoras*, after travelling into *Egypt*, *Chaldea*, and even into the *Indies*, to inform his Understanding, returning home to his own Country, and there unable to bear the Tyranny of *Polycrates*, or *Syloson*, retired into the Eastern Part of *Italy*, then called the greater *Greece*, and there taught and formed his Sect.

He is held to have excelled in every Part of Science: *Laertius* says, among the *Chaldees* and *Hebrews* he learnt Divination, and the interpreting of Dreams: In *Egypt* he learnt all the Mysteries of the Priests, and the whole System of symbolical Knowledge, with all their Theology. *Porphyry* adds, that he learnt the mathematical Sciences in his Travels; Geometry from the *Egyptians*; the Doctrine of Numbers and Proportions from the *Phoenicians*; and *Astronomy* from the *Chaldeans*; Morality and Theology he learnt chiefly from the Magi.

He was the first who assumed the modest Title of Philosopher; the Sages, till his Time, bearing the arrogant Appellation σοφον.

Zamblichus observes, that in *Phenicia* he conversed with the Prophets and Philosophers, the Successors of *Mochus* the Physiologist; which *Mochus*, *Selden*, and some others, will have to be *Moses*.

His School in *Italy* was at *Crotona*, where he is said to have been attended by no less than 600 Scholars. His House was called the Temple of *Ceres*, and the Street where it stood the *Museum*.

Out of this School proceeded the greatest Philosophers, and Legislators, *Zaleucus*, *Charondas*, *Archytas*. *Porphyry* says, as soon as he arrived in *Italy*, he had an Auditor of 2000 People, to whom he explained the Laws of Nature, Reason, and Justice.

He endeavour'd to assuage the Passions of the Mind, with Verses and Numbers; and made a Practice of composing his Mind every Morning by his Harp, frequently singing the *Pæans* of *Thales*. Exercises of the Body also made a considerable Part of his Discipline.

His School became so popular, that Cities and People committed their Republick to the Government of his

Scholars. At length, *Porphyry* adds, Envy stirring up Sedition against them, they were oppressed, and in Time, their Learning, which they ever kept secret, was lost; except some difficult Things learnt by Rote by the Crowd of Hearers: For *Pythagoras* never committed any Thing to Writing.

Besides his publick School, *Pythagoras* had a College in his own House, which he called κοινοβιον, *Cœnobium*: In this were two Orders or Classes of Scholars, ἐξωτέριοι, *Exoterici*, called also *Auscultantes*; and εσωτέριοι, *Intrinsēci*. The former were Novices and Probationers, who were kept under a long Examen, and even imposed a quinquennial Silence, to teach them Modesty and Attention, according to *Apuleius*; or, according to *Clemens Alexandrinus*, to teach them to abstract their Minds from sensible Objects, and inure them to the pure Contemplation of the Deity.

The latter were called *Genuini*, *Perfēti*, *Mathematici*, and *Pythagoreans*, by Way of Eminence. These alone were let into the *Arcana* and Depth of the real *Pythagorick* Discipline.

Clemens observes, that these Orders corresponded very exactly to those among the *Hebrews*: For in the Schools of the Prophets were two Classes; viz. the Sons of the Prophets, who were the Scholars; and the Doctors or Masters, who were also called *Perfēti*; and among the *Levites*, the Novices or Tyro's, who had their quinquennial Exercises, by Way of Preparation. Lastly, even among the Profelytes there were two Orders; *Exoterici*, or Profelytes of the Gate; and *Intrinsēci* or *Perfēti*, Profelytes of the Covenant.

Gale endeavours to prove, that *Pythagoras* borrowed his *Philosophy* from that of the *Jews*; to this End producing the Authorities of many of the Fathers and antient Authors, and even pointing out the Tracks and Footsteps of *Moses* in several Parts of *Pythagoras's* Doctrine.

Pythagoras taught that God is one; that he is a most simple, incorruptible, and invisible Being; and therefore only to be worshipped with a pure Mind, with the simplest Rites, and those prescribed by himself. *Laertius* observes, that he made Unity the Principle of all Things; hence arose Duality, &c.

In his Conversation with the *Egyptians* he learnt Abundance of Secrets about Numbers; to which he attributed so much, that he even attempted to explain all Things in Nature by Numbers. In effect it is a common Opinion among the antient Philosophers, that the Species of Things have to each other the Nature and Relation of Numbers; and that the Universe, and all Things therein, were produced according to certain Numbers, inherent in the Creator's Mind.

Hence *Porphyry* observes, the *Pythagoreans* studied the Doctrine of Numbers with great Attention; since when the incorporeal Forms, and first Principles of Things, i. e. the divine Ideas, could not be deliver'd in Words; they had Recourse to Demonstration by Numbers; and thus called the common Reason, and Cause of Unity, Identity; and Equality by the Name *One*.

Pythagoras further taught, that there is a Relation or Kinship, between the Gods and Man, and therefore, that the Gods take Care of Man. Which *Clemens Alexandrinus* says, is apparently borrowed from the *Christian* Doctrine of Providence.

Pythagoras also asserted a Metempsychosis, or Transmigration of Soul, i. e. that after Death Men's Souls pass into other Bodies, of this or that Kind, according to the Manner of Life they had led. If they had been vicious, they were imprison'd in the Bodies of miserable Beasts, there to do Penance for several Ages; at the Expiration whereof they return'd afresh to animate Men. If they had lived virtuously, some happier Brute, or even a human Creature was to be their Lot.

What led *Pythagoras* into this Opinion, was the Persuasion he had that the Soul was not of a perishable Nature: Whence he concluded, that it must remove into some other Body upon its abandoning this. *Lucan* treats this Doctrine as a Kind of officious Lie, contrived to mitigate the Apprehension of Death, by persuading Men that they only changed their Lodging, and ceased to live to begin a new Life.

Reuchlin denies this Doctrine; and maintains that the Metem-

Metempsychose of *Pythagoras*, implied nothing more than a Similitude of Manners, Desires, and Studies, formerly existing in some Person deceased, and now revived in another alive. Thus when it was said, that *Euphorbus* was revived in *Pythagoras*, no more was meant than that the martial Virtue, which had shone in *Euphorbus* at the Time of the *Trojan War*, was now, in some Measure, revived in *Pythagoras*, by Reason of the great Respect he bore the *Athletæ*. For those People wondering how a Philosopher should be so much taken with Men of the Sword, he palliated the Matter by saying, that the Soul of *Euphorbus*, i. e. his Genius, Disposition, and Inclinations, were revived in him. And this gave Occasion to the Report, that *Euphorbus's* Soul, who perished in the *Trojan War*, had transmigrated into *Pythagoras*.

Ficinus asserts, that what *Plato* speaks of the Migration of a human Soul into a Brute, is intended allegorically, and to be understood only of the Manners, Affections, and Habits, degenerating into a beastly Nature by Vice. *Sirraus*, though he allows some Force to this Interpretation, yet inclines rather to understand the Metempsychosis of a Resurrection.

Pythagoras is said to have borrowed the Notion of a Metempsychosis from the *Egyptians*, others say from the antient *Brachmans*. It is still retained among the *Banians*, and other Idolaters of *India* and *China*; and makes the principal Foundation of their Religion. So extremely are they bigotted to it, that they not only forbear eating any Thing that has Life, but many of them even refuse to defend themselves against wild Beasts. They burn no Wood, lest some little Animalcule should be in it; and are so very charitable, that they will redeem from the Hands of Strangers, any Animal that they find ready to be killed.

I find it needless to think that *Pythagoras* borrowed the just Notion he had conceived of a Divinity, from the *Hebrews*; since he had no Need to go out of himself to find it. The Sublimity of his Genius, which it was almost impossible could be entirely govern'd by a ridiculous Superstition, or darken'd by the monstrous Ignorance of *Paganism*, confining itself entirely within itself, and listening attentively to the Dictates of a judicious Understanding, could soon discover that innate Idea, which represents to it a supreme Being, something much above all that the *Paganism* vaunted of the most powerful of their false Deities; that they were obliged to confess, that even the most antient of their Gods had had a Beginning, which was incompatible with that Immensity and Omnipotency they attributed to them: That it was impossible that what had a Beginning should be the Principle of all Things, since that first Principle can admit of no Origin with Regard to itself; which perfect Notion of the Divinity the *Jews* themselves were not Masters of, and consequently *Pythagoras* could not have borrowed it from them. As to his Doctrine of Numbers, or his teaching that all Things consisted of Matter and Numbers, it must not be understood literally; since it is more reasonable to suppose, that by Numbers he understood that all Things consisted of a Matter, disposed and divided in a certain Manner, Order, and Measure; according to the different Intentions of the Creator, and the different Ends they were created for. That each Individual consisted of its numerical Parts, which constituted the Form thereof, and render'd it capable to discharge its several Functions, agreeable to that just Subordination and Economy which subsisted between them, without Disorder or Confusion. That if he consider'd Unity as a Number by Way of Excellence, it was because Unity is most commonly applied to the noblest Part, our Judgment requiring that we should always begin to reckon by the noblest Part of any compound Body; and that Unity, besides, being a Negation of Composition, could be very well applied to the most simple of all Beings, and to the supreme one himself.

As to his Metempsychosis, I am at a Loss to determine whether he understood it in the Sense the *Brachmans* believe it to this Day; or in that which some of his Commentators above-mention'd, to excuse *Pythagoras* from being guilty of so great an Absurdity, have since given to it: For when I examine his Writings, and find him admitting every where a Plurality of Gods, notwithstanding his just Notion of the Divinity, I am apt

enough to think, that he understood it in the former Sense; in as much that I do not find that he had the least Notion with the *Hebrews* and *Pagans* of another World, where the Soul, after its Separation from the Body, was received, never to return afterwards into this; and as he admitted the Immortality of the Soul, and was convinced by Experience, that Death separates that Soul from the Body, he could find no other Place for that Soul thus separated, than by making it transmigrate into another Body; neither can I imagine that he confined it for a certain Time in that of some despicable Brute, as a Punishment for the Crimes it had committed in its former Body, since he had no Notion of Punishment and Reward, but only chose the Animal, the Organs whereof were better disposed for the Operations of that Soul, with Regard to its natural Dispositions and Inclinations; so though there was a Change in the outward Form of the Composition, there was none in the Dispositions and Inclinations of the essential Parts thereof. But if I consider Metempsychosis, in the same Manner those Interpreters of *Pythagoras* have done, i. e. as a Transmigration of the Dispositions, Inclinations, and Manners, of a Soul into another Person; I destroy entirely the whole System; for that pretended Transmigration of Dispositions, Inclinations, and Manners, &c. without the Soul, is not really a Transmigration, but rather a single Imitation; since those Inclinations, Manners, &c. of a Person, are so well identified, and so inseparable from the Substance of the Soul, that they cannot be really and identically transmigrated into another, without the real and identical Transmigration of the Soul itself; for tho' they be separated from the Soul operatively, by Death; which deprives it of the Organs necessary for its Operations, they notwithstanding remain in it, identically and potentially, and can by no Means be transported to another, without the Transmigration of the Soul itself; therefore those Commentators of *Pythagoras* destroy, by their Explanation, the whole System of the Metempsychosis; and in that Point *Pythagoras* could not differ from any of the Philosophers both antient and modern, since they all admit of a Metempsychosis of Manners, which is only a simple Imitation, and is consequently no Metempsychosis at all; for if it be true, as they pretend, that when the *Pythagoreans* said that the Soul of *Euphorbus* was transmigrated into *Pythagoras*, they understood only that the Genius, Inclinations, &c. of *Euphorbus* were revived in *Pythagoras*; there is nothing in that but a metaphorical Transmigration, which is admitted by every Body else; i. e. that *Pythagoras* had a Genius like that of *Euphorbus*.

EPICUREAN PHILOSOPHY.

The *Epicureans* take their Name from the Chief of their Sect, *Epicurus*; whom some however deny to be the Author of the *Philosophy* he taught; charging him with retailing for Physicks the Doctrine of *Democritus*, and for Ethics that of *Aristippus*. Be that as it will, he was an *Athenian*, and the Son of *Neocles*, born in the 109th Olympiad, and consequently 342 Years before Christ: He began to form his School at *Mitylene* and *Lampsachus*, about the 32d of his Life; though he afterwards removed to *Athens*, where he philosophized chiefly in his Garden, and died of the Stone at 72 Years of Age.

The Doctrine or System of *Philosophy* maintain'd by *Epicurus* and his Followers, is called *Epicureanism*, or *Epicurean Philosophy*. The Poet *Lucretius*, who has given us a beautiful System of *Epicureanism*, prefers its Father *Epicurus* to all other Philosophers; whom, he makes no Scruple to say, he obscured as much as the Sun does the other Stars.

The *Philosophy* of *Epicurus* consisted in three Parts; *Canonical*, *Κανονικόν*, *Physical*, *Φυσικόν*, and *Æthical*, which he explained briefly in three Epistles.

The first, as *Laertius* relates, was about the Canons, or Rules of Judging; wherein rejecting the Rules of Logick, he established the Senses, Passions, and Anticipations, as the Criteria or Judges of Truth.

In the second, he laid down Atoms, Space and Gravity, as the first Principles of all Things. The Universe, he taught, consisted of Atoms or Corpuscles, of various Forms, Magnitudes, and Weights; which having

ing been dispersed at Random through the immense Inane or Space, fortuitously concurred into innumerable Systems, or Worlds, which were thus formed, and afterwards, from Time to Time, increased, changed, and dissolved again, without any certain Cause or Design; without the Intervention of any Deity, or the Intendence of any Providence. Not that he denied the Existence of a God; on the contrary he asserted it; but thought it beneath the Majesty of the Deity to concern himself with human Affairs. *Laertius* assures us, he held him a *blessed immortal Being, having no Affairs of his own to take Care of, and above taking Care of those of others.*

As to *Ethicks*, his first Principles, or the supreme Felicity of Man, he held was Pleasure; for which the *Epicureans* have in all Ages been decried, as being too much wrapped in Sensuality; though several Authors, particularly *Cicero* among the Antients, and *Gassendus* among the Moderns, have endeavoured to vindicate them from this Charge, by shewing that the Pleasure wherein their Master *Epicurus* placed the *Summum bonum*, or supreme Happiness of this Life, was not a sensual or brutal Pleasure, but a Contentment and Tranquility of Mind, exempt from all tumultuary Passions, &c.

This Opinion seems just, and well grounded; which notwithstanding it is certain that in the common Use of the Word, *Epicurean* signifies, an indolent, effeminate, and voluptuous Person, who only consults his Pleasure, without concerning himself with any Thing serious.

In effect, there were always two Kind of *Epicureans*; the rigid and remiss: The rigid *Epicureans* were those strictly attached to the Sentiments of *Epicurus*, who placed all their Happiness in the pure Pleasure of the Mind, resulting from the Practice of Virtues. The loose or remiss *Epicureans*, taking the Words of that Philosopher in a gross Sense, placed all their Happiness in Pleasures of the Body, in eating, drinking, loving, &c. The former Kind, who were the genuine *Epicureans*, called the others the *Sophists of their Sect*.

After *Epicurus*, his *corpuscular System* gave Way to the peripatetick, which became the popular System. Thus in lieu of Atoms were introduced specifick and substantial Frames, Qualities, Sympathies, &c. which amused the World till *Gassendus*, *Charleton*, *Des Cartes*, *Boyle*, *Newton*, and others retrieved the whole corpuscularian Hypothesis, which is now become the Basis of the mechanical and experimental Philosophy.

Therefore *Gassendus* establishes with *Epicurus* the Atoms, or solid and impervadable Corpuscles for the Principles of all sensible Bodies; but differs from him, in that he refers to God the Creator, Conservator, and Governour, all the Motion, Affection, and Perfection of those Atoms; not believing that they are agitated by a fortuitous Motion, or concur at Random into innumerable Systems; but on the contrary are directed to a constant and certain Motion by a most wise Mover, for the Ends he proposed to himself in the Formation of the Universe, and therefore that Motion has been appointed to every Atom, to retain it continually in a certain and determinate Measure. So that if the Atoms appear quiescent in the sensible Bodies, that proceeds rather from their mutual Implication among themselves, than from their Slowness.

Mr. Boyle reduces the Principles of the *corpuscular Philosophy*, to the four following Heads:—1. That there is but one catholick or universal Matter, which is an extended, impenetrable and divisible Substance, common to all Bodies, and capable of all Forms.

This *Sir Isaac Newton* endeavours to improve upon: 'All Things considered, says he, it appears probable to me, that God in the Beginning created Matter in solid, hard, impenetrable, moveable Particles; of such Sizes and Figures, and with such other Properties as most conduced to the End for which he formed them: And that these primitive Particles being solid, are incomparably harder than any of the sensible porous Bodies, compounded of them, even so hard as never to wear or break in Pieces; no other Power being able to divide what God made one in the first Creation. While these Corpuscles remain entire, they may compose Bodies of one and the same Nature and Texture in all Ages: But should they wear away or break in Pieces,

'the Nature of Things depending on them would be changed: Water and Earth composed of old worn Particles, would not be of the same Nature and Texture now, with Water and Earth composed of entire Particles at the Beginning, and therefore that Nature may be lasting, the Changes of corporal Things are to be placed only in various Separations, and new Associations of these permanent Corpuscles.'

This Reasoning of *Sir Isaac Newton*, which some are pleased to call an Improvement on *Mr. Boyle's* System, and Elucidation thereof, is rather in my Opinion capable only to render it more obscure, and less intelligible; for, the first Part of his Reasoning excepted, which he has borrowed from *Gassendus*, all the rest either implies Contradictions, or is founded on false Suppositions. For he says first, with *Gassendus*, that *God created Matter in solid, hard, and impenetrable Particles, even so hard and solid, as never to wear or break in Pieces*; and says afterwards, that *while these Particles remain entire, they may compose Bodies of one and the same Nature and Texture in all Ages: But should they wear away or break in Pieces, &c.* which is a false Supposition, from which he cannot draw the subsequent Conclusion, since he represents at first those Particles so hard and so solid, as never to wear away or break in Pieces; which must necessarily be so, if they are impenetrable; since nothing else but the Intromission of heterogeneous Bodies, can cause the Dissolution of the sensible Bodies. The whole Reasoning besides, as well as the System, being entirely false, as I shall prove when I give my own *philosophical Hypothesis*.

2. That this Matter, in order to form the vast Variety of natural Bodies, must have Motion in some or all its assignable Parts; and that this Motion was given to Matter by God the Creator of all Things, and has all manner of Directions and Tendencies.

Sir Isaac engages also on this second Article, thus: 'These Corpuscles, says he, have not only *vis inertiae*, accompanied with such passive Laws of Motion as naturally result from that Force; but also are moved by certain active Principles; such as that of Gravity, and that which causes Fermentation, and the Cohesion of Bodies.'—This Comment of *Sir Isaac* is nothing else but what *Mr. Boyle* says, only in different Terms; therefore we are not at all wiser for it, unless it be that we learn thereby, that *Sir Isaac* has rendered more confused by his Explication, a Proposition which *Mr. Boyle* had established in very clear Terms: For what can be clearer than to say, that those Particles being designed from the first Instant of their Formation, for the Composition of all sensible Bodies, they must have been indued then with all the Qualities conducive towards that Formation; and as Motion was one of the most essential, it must have been given to them, in order they should direct themselves according to the different Dispositions they were to have in the Composition.

3. That Matter must also be divided into Parts; and each of these primitive Particles, Fragments, or Atoms of Matter, must have its proper Magnitude, Figure, and Shape.

Sir Isaac has not attempted to comment on this Article, though it is one of the most Importance; for if those Particles had not their proper Magnitude, Figure, and Shape, they could never form a perfect Composition; not that I understand thereby, that they could exist without Dimensions, for no sensible Thing can exist without it, far from being capable without it of forming a Compositum; but that they have the proper Magnitude, Form and Shape, to direct themselves towards the Composition of the several different sensible Things and Parts thereof, they are assigned for by the Creator from the very first Instant of their Creation.

4. That these different sized and shaped Particles leave different Orders, Positions, Situations, and Postures; from whence all the Varieties of compound Bodies arise.

STOICK PHILOSOPHY.

The *Stoick Philosophy*, called also *Stoicism*, is the Doctrine and Opinion of the Philosopher *Zeno*, whose Followers were called *Stoicks*, from the *Greek* *στοα*, *Portico*, in regard *Zeno* used to teach under a Portico or Piazza.

The Author of this Sect, *Zeno*, was of *Cittium*, a Town

Town in *Cyprus*, inhabited by a Colony of *Phœnicians*; whence he is supposed to have borrowed many of his Dogmata's from the *Phœnician* Philosophy, which many learned Men maintain, was itself borrowed from the *Jewish*: Though it must be allowed, there appear as many Things in the *Stoick Philosophy* borrowed from *Plato* and *Socrates's* School, as from that of *Moses*.

Zeno making a trading Voyage from *Cittium* to *Athens*, richly freighted with *Tyrian Purple*, was shipwreck'd not far from Port; upon which we are told, consulting the Oracle how he should best spend the rest of his Life, he was answered, *by becoming of the same Colour with the Dead*; upon which he applied himself to the Study of the antient Philosophers, and became a Hearer of *Crates* the Cynick. But *Laertius* tells us, he had too much natural Modesty to give into the Cynick Impudence.

From *Crates* he had Recourse to *Xenocrates*, then to *Polemon*; and at length began to think of instituting a new Sect.—To this Purpose *σολα*, or *Portico*, called from the Pictures of *Polignotus* therein, the painted *Portico*, was pitched on: Here using to walk and philosophize, he was soon attended by a great Number of Disciples, hence called *Στωικοι*, *Stoici*.

He became exceedingly revered at *Athens*, for the Probity and Severity of his Life and Manners, and the Consistence thereof with his Doctrine; inasmuch that the *Athenians* decreed him when living, a golden Crown, and used in dubious Times to deposite the Keys of the City with him; and after his Death consecrated an Altar to him.

One of his chief Followers was *Cleanthes*, who was succeeded by *Chrysippus*, and he by *Diogenes Babylonius*, *Antipater*, *Ranætius*, and *Pollidonius* among the *Greeks*; and by *Cato*, *Varro*, *Cicero*, *Seneca*, the Emperor *Antoninus*, &c. among the *Romans*; and by *Pantenus* and *Clemens Alexandrinus* among the Christians.

The *Stoicks* cultivated Logicks, Physicks, Metaphysicks, &c. but chiefly Ethicks. The Principal of their Dogmata of the former Kinds are as follows.

That there are certain *Comprehensions* (which others call *common Notices*, or *innate Ideas*, or *Principles*, and *Cicero*, *inchoatæ intelligentiæ*, Beginnings of Understanding) naturally found in the Mind: That God is the seminal Cause of the Universe; that the World is an Animal; which Opinion the *Stoicks* maintained in common with the *Platonists*, by reason of God's inhabiting and informing every Part thereof in Quality of an *Anima mundi*. That Nature is an artificial Fire tending to Generation; and that the World is to be destroyed at last by Conflagration.

For the Morality of the *Stoicks*, it was couched much in Paradoxes; as that a wise Man is void of all Passion or Perturbation of Mind: That Pain is no real Evil, but that a wise Man is happy in the midst of the severest Torture: That a wise Man is always the same, and always joyful; that none but a wise Man is free, all others are Slaves; that none but a wise Man is rich: That none but a wise Man is to be esteemed a King, Magistrate, Poet, or Philosopher; that all wise Men are great, that all Things are a wise Man's, who is contented with himself; that wise Men are the only Friends and the only Lovers; that nothing ever happens to a wise Man beyond Expectation; that all Virtues are inviolably connected together; that all Things are equal and equally to be desired; and that Goodness admits of no Increase or Diminution.

Whether Virtue might be lost or no, was hotly disputed among them? *Chrysippus* held it might, by Drunkenness and *Atra-Bilis*; *Cleanthes*, that it could not, by reason of the Firmness of the Comprehensions.

They owned but one God, whom however they called by various Names, as *Mind*, *Fate*, *Jupiter*, &c. by which they did not mean various Things, but various Powers and Relations of the same Thing. Providence they expressed under the Name of *Fate*, which *Chrysippus* defines to be a natural Series or Composition of Things mutually following each other, by an immutable Nexus or Tie from all Eternity. Lastly, they held that the human Soul survived the Body.

The Notion of the *Stoicks*, that Nature was an artificial Fire proceeded, in all Appearance, from their being conscious that Nature was a powerful Agent in the

Productions of Things, by an innate Warmth, the first Principle thereof it had not in itself, but which it had received from the first Principle of all Things in the Creation, whence they called it an artificial Fire, because formed by another, as well as Nature itself; imagining at the same Time, that that same Fire, by its violent and continual Motion, and the repeated Shocks it gave to the Frame it had been incarcerated in from the Beginning, having at last broke its Prison, and set itself at full Liberty, to follow its natural Rapidity, all the other Obstacles it could meet with afterwards being too weak to stop its Course, would at last destroy the whole Microcosm. As for their Morality, I do not find it so very paradoxical, as one would imagine; for they could very well understand, by a wise Man being void of all Passion or Perturbation of Mind; that his Wisdom is a strong Bar to the Impetuosity of his Passions, and prevent the Disorders, which otherwise they could cause in his Mind; that as thereby he is perfectly sensible of their first Motions, he is also thereby always ready, to hinder them from proceeding further, by smothering them in the first Instant of their Determination to Action, so that he can very well be said to be void of all Passion or Perturbation of Mind, since they are never observed in him, and we cannot judge of those Things but by outward Appearance. Neither is it a Paradox to say that there is no real Evil, since in fact all Evils of any Kind whatever have their first Principle in our Imagination, which increases or diminishes them at Pleasure; and we know by Experience, that it can change Things good in themselves into Evils, with respect to itself. For Example, Death, considered in general as the greatest Evil, has been considered, has been thought by a vast Number of Christians as a real Good, since it served to reunite them for ever to the supreme Being; and is also considered as such by Heroes, whose Mind being entirely governed by Valour and Courage, prefer the Glory of rendering their Name immortal by a glorious Death, to few Years more of a mortal Life; and Riches, which have nothing bad in themselves, are rendered an Evil by the depraved Imagination of an Avaricious: From this *Stoick* Notion of Evil, proceeded in Part that marvellous Constancy and Equality of Mind, of the primitive Christians amidst the severest Torments, which Persecution had invented against them. I agree with the *Stoicks*, that none but a wise Man is free, and all others are Slaves; for as the greatest Freedom consists in being entirely Master of oneself; Wisdom alone being capable to place us in that happy State, have we not Reason to conclude that a wise Man is free, even while confined in the most dreadful Dungeon, and loaded with Chains; for then his Wisdom keeps his Soul, with all the Organs necessary for its Operations, separated as it were from what the Body has the most mortal, which is left to struggle under the Burthen, though it feels no other Pain, than a Person would in a profound Lethargy, or bereaved of his Senses. A wise Man is certainly rich, since he values no other Riches, and even knows no other than that of possessing himself. I approve also very well this Sentiment of the *Stoicks*, that wise Men are the only Friends and the only Lovers; since in fact, none but wise Men have a true Notion of Friendship and Love; for their Love and Friendship is entirely free from human View or Consideration; they love a Person for himself, *i. e.* for that real personal Merit, which alone can be the Object of a true and sincere Love, directed by Wisdom; and that Object is subject to no Vicissitudes or Alterations, it never ceasing being the Object of that same Love; when as a Love which has no other Object than that of gratifying a criminal Passion, or some other human View, which can justly be stiled an extravagant Love, or rather is no Love at all, that Passion once gratified, and that human View served, the pretended Love vanishes, and even sometimes changes into Hatred. But alas! I know by a fatal Experience, that the first Kind of Love or Friendship is entirely out of Date, and is as obsolete among us, as the other Parts of a *Stoick Philosophy*; Friendship consisting entirely at present in pompous Protestations, fine Promises, founded on Hypocrisy, Perfidy, and Falshood: It is a superb Mausoleum, which under a magnificent outward Appearance, hides Corruption and Death; for some of those Maniacs, when once their Turn is served, wake

no Scruple of wounding their Friend in his most sensible Part, I mean his Reputation, and would even deprive him of his Life, if they could do it with Impunity, to exempt themselves from shewing their Gratitude. *Nothing happens to a wise Man beyond his Expectation*, because as he knows that this Life is a perpetual Rotation of Good and Evil, Felicity and Unhappiness, Mirth and Sorrow, Opulence and Indigency, his Wisdom has taught his Mind to receive with the same Indifference any of those different Changes, whenever they happen, and be always ready for it, without going to meet them, which would shew some Inquietude; and cause, perhaps, some Alteration in its domestick Peace. I would be also apt enough to think, with the *Stoicks*, that all *Virtues are inviolably connected together*; for it is almost impossible, that a Person who possesses some Virtue in an eminent Degree, should not be soon Master of all the others: As it is equally impossible that he should be long virtuous in one Sense, and vicious in another; for we have so great a natural Propensity to Vice and Immorality, that if we give it once Entrance into our Mind, it will soon find the Secret to supplant the Virtues it could chance to meet with there; likewise, when we have given Admittance to some Virtue, in the same Place, and our Wisdom has render'd us sensible, that it has chosen that noble Part of ourselves for the Place of its Residence, we may be sure, that all the other Virtues will flock thro' the same Way, and in a very short Time, being all together in our Mind, with that beautiful Harmony, which can render a wise Man truly virtuous.—*All good Things are equal, and equally desirable*; if by Goodness, the *Stoicks* understood that which can satiate a rational Soul, govern'd by a true Wisdom, such as the Practice of all moral Virtues; the Tranquility of the Mind, a noble Contempt for what the World esteems most; the Pleasure of doing good, &c. which in fact, is the only true and real good; all other being nothing else but real Evils, which our Passions have falsely stiled Goodness.—I am likewise of Opinion, that such a Goodness admits of no Increase, when one is entire Master of it, for how can a Man be better than truly good; but I cannot agree in this Point with the *Stoicks*, that it can admit of no Diminution, since a daily Experience convinces us of the contrary. If they object to me that such a Goodness which admits of Diminution, is not a true Goodness, but only a mere Appearance, without Reality; I'll answer, that as we cannot judge of such a Thing but by the outward Appearance; when we have seen a Person profess for a considerable Time, what we call Goodness, attended with all the Circumstances requisite to it, without ever in the least deviating from it, and notwithstanding became vicious at last, we have all the Reason imaginable to believe, that *Goodness admits of Diminution*.—I am likewise of *Chrysippus's* Sentiment, that Virtue can be lost, and is in fact often lost, either by neglecting to listen to the Dictates of Wisdom, or by frequenting too often, and with too much Familiarity, the Vicious, or the Hypocrites; for Hypocrisy is still a great Enemy to Virtue, and much more likely to make it make a Shipwreck, than Vice itself; for a virtuous Man is almost always on his Guard with the Vicious, but he does not use the same Precaution with the Hypocrite, with whom he imagines itself in Safety, since nothing has a greater Resemblance to Virtue than Hypocrisy.—I deny their Affirmation, that none but a wise Man ought to be a King, a Magistrate, a Poet, or Philosopher, which is a ridiculous Paradox; since those different Conditions can very well subsist, and really often subsist independently of Wisdom; since the royal Dignity, Magistracy, &c. is a real State, not a nominal one, and that we see daily that all Kings, all Magistrates, all Poets, all Philosophers, are not wise Men, no more than all wise Men are Kings, Magistrates, &c. for there are unwise and tyrannical Kings, ignorant and corrupt Magistrates, very good Poets, who never had any other good Qualities, and Philosophers of Name only; as there are, likewise, very wise Men in Slavery, or exposed to Injustice, or have never mounted *Pegasus*, nor studied any other Philosophy, than their own common Sense. As a Christian I reject *Chrysippus's* Notion of Providence, as smelling too much of the *Pagan* Superstition.

CYNICK PHILOSOPHY.

The *Cynick Philosophy* taught the Contempt of every Thing, especially Riches and State, Arts and Sciences; all excepting Morality.

The Founder of this Sect is said to have been *Antisthenes*, a Disciple of *Socrates*, who after his Master's Death, quitting the *Lyceum*, retired to *Cynosarges*, a Kind of Academy, not far from the Gates of *Athens*.

Hence some will have it came the Name *κυνικός*, *Cynicus*, viz. from *Cynosarges*. But others, with more Probability, derive it from *κυν*, Dog, because of their Severity and Importunity in reprehending Vice. Thus *Aristotle* observes, the *Cynicks* were so called from their free Way of rebuking, &c. Hence *Diogenes* the *Cynick* says of himself, *I bite the Evil*; and *Antisthenes* himself was called an ingenuous and sincere Dog: It being the distinguishing Character of the *Cynicks*, to attack and bark at the Ill, and to defend and fawn on the Good.

Arrian praises the *Cynical* Genius to the Skies: 'A *Cynick*, says he, is a Messenger sent from *Jupiter*, to overlook human Affairs. A publick Doctor and Tutor of Mankind; instructs and chastises at the same Time: An *Æsculapius*, a Lord and King, adorned with a Scepter and Diadem. Who governs the People; and this voluntarily, without trembling, without Guards, &c. but by a good Conscience.'

The Ground of this Encomium may be owing, in some Measure, to that Affinity between the *Stoicks* and *Cynicks*: The chief Difference between them consisted in this, that the former were more reserved and modest than the latter; who are said to have banished all Shame: And were able to practise any Obscenity without Blushing.

Hence, *Laertius* observes of *Diogenes*, that he did every Thing openly, whether it belonged to *Ceres* or to *Venus*: Though the same *Laertius* adds, that he did it in Imitation of the *Choridiascali*, i. e. he only run to an Excess of Impudence, to put others out of Conceit with it.

The *Cynick* Philosophers were so well convinced in their own Time, that Reason and common Sense were already almost entirely banished from the World, that *Diogenes*, who knew perfectly well that there could be no Man without it, used to seek one through the Streets of *Athens* (famous then for Wisdom and Learning) with a lighted Candle at Noon-day, meaning thereby, that even among so great a Number of pretended Wise, it was impossible to find a rational Man, him and his Followers excepted; for the Pride of the *Cynick* Philosophers was so monstrously great, that they imagined, that Virtue and Wisdom deserted all the rest of the World, to retreat among them; though at the same Time they had none of the former, and very little of the latter.

PYRRHONIAN PHILOSOPHY.

The *Pyrrhonian Philosophy*, thus called from *Pyrrho* the Founder thereof, was founded on Doubt and Incertitude, *Pyrrho* professing to doubt of every Thing, and maintaining, that Men only judge of Truth and Falshood from Appearances which deceive them.

On this Principle he kept himself in continual Suspension of Mind, never determining on any Thing, to avoid the Inconveniences of Error and false Judgments.

Those now distinguished by the Name of *Pyrrhonians*, are Persons, who from the great Number of Things that are dark and obscure, and from the Aversion they bear to popular Credulity, maintain that there is nothing certain in the World.

The *Academicks* differed from the *Pyrrhonians*, in that they owned there was something more like or akin to Truth than others; which the *Pyrrhonians* peremptorily denied.

Le Clerc observes, that the *Pyrrhonians* in affirming that there is nothing certain, were the most assuming and decisive of all Philosophers; since they must have first examined all Things, to be able to determine precisely that all Things are uncertain.

Some are of Opinion, that the very Principle of the *Pyrrhonians* destroys itself: For if thereby nothing is cer-

tain, say they, then must that Dogma itself be precarious; and if no one Thing be more probable, or likely to Truth than another, why shall the Principle of the *Pyrrhonians* be believed preferably to the opposite one; since itself is come at in the same Way as our other Knowledge?

SCEPTICK PHILOSOPHY.

The *Sceptick Philosophy*, is almost the same Thing as *Pyrrhonianism*, so that the same Sect of Philosophers is often called indifferently *Scepticism*, or *Pyrrhonianism*.

The antient *Scepticism* consisted in doubting of every Thing, in affirming nothing at all, and in keeping the Judgment in suspense on every Thing. *Sextus Empiricus* makes *Scepticism* to consist in a Faculty of opposing all Appearances, of making all, even contrary Things equally probable, and of proceeding first to an *εποχή*, Suspense of Mind; and then to an entire Tranquility.

Hence this great Maxim of theirs: *This no more than that:—Every Reason has another against it.*—And I determine nothing.

This Hesitating of the *Scepticks* is well describ'd by *Aristotle* in *Euseb. de prepar. evan.* all Things are equally indifferent, uncertain and undeterminate: Neither our Senses nor our Opinions give us either Truth or Falshood; therefore neither the one nor the other are to be credited; but all Things to be left on a level, without admitting any Opinion, Inclination or Motion of the Mind at all. It is added, that the *Scepticks* carried this Suspense of theirs so far, as to deny that any Thing is either Good or evil, just or unjust, true or false; or that any Thing is this more than that.

It is from this *Acatalepsia* of the *Scepticks*, that *Des Cartes* seems to have borrowed his great Principle of doubting of all Things, as is owned by many of his Followers. It must be owned there is some Difference between the doubting of the *Scepticks* and that of the *Cartesians*. In physical Matters it is true, there does not seem a great deal of Difference; and *Des Cartes* in that respect, may, without much Injustice, be deemed a *Sceptick*: But this may be said in his Favour, that the great *Socrates* was so far a *Sceptick* himself, physical and sensible Things, he held, were all dubious, and at best but probable.

The Origin of *Scepticism* is somewhat obscure. *Pyrrho* who lived under *Alexander the Great*, and made the Tour of *India* in his Retinue, is usually reputed the Author; whence *Pyrrhonians* and *Scepticks*, are, as already observed, ordinarily used indifferently.

It must be owned however, that the great Dogma of the *Scepticks* had been countenanced, and even cultivated, before *Pyrrho*, by *Democritus*, *Heraclitus*, &c.—*Sextus Empiricus* says expressly, that all that *Pyrrho* did was to improve, illustrate and inforce the Dogma, and form the Retainers thereto into a Sect.

Democritus's Philosophy was near akin to *Scepticism*; for upon his observing that Honey seemed sweet to some and bitter to others, he concluded that it was neither sweet nor bitter; and thereupon pronounced *μᾶλλον, non magis*, which is pure *Scepticism*. Yet the same *Sextus* adds, that *Democritus* was no *Sceptick*.

Though *Plato* argues very strenuously against the *Acatalepsy* of the *Scepticks*; yet it is certain that Dogma received a great Part of its Encouragement from *Socrates* School, and *Plato's* Academy. Nay it was a great Controversy among the Antients, whether *Plato* himself was a *Sceptick* or Dogmatist? Indeed *Plato's* decisive Way of speaking in many Cases, seems to leave no great Room for such a Doubt; but it is certain his Followers of the new Academy founded by *Arcefilas*, gave much into this Way; and *nihil scit* was held by them a Principle.

Sextus Empiricus observes, that *Socrates* himself had a Tincture of *Scepticism*; some even make him the Author of it, from that customary Saying of his, *I know nothing but this, that I know nothing.* If this were the Origin of *Scepticism*, it must be owned it was mightily improved afterwards, etc *Metrodorus* said, *I know nothing, not even this that I know nothing.* The same *Sextus* however adds, that *Plato* introducing his Master in his Gymnastick Dialogues, disputing with the Sophists, makes him act the Part of a *Sceptick*.

Some have even charged *Job* and *Solomon* with *Scep-*

ticism, from their proposing a great Number of Questions, without deciding any of them. The Philosopher of *Kiel* who has published a Dissertation on *Scepticism*, fetches its Origin still higher: He will have the Devil the Author thereof, who made our First Parents doubt of the Word of God himself; and drew them in the first *Profelytes* to *Scepticism*; though this Origin (with the Philosopher's Leave) is in my Opinion, what we call in *French*, *tiré par les cheveux*, i. e. very lame; for we don't see in the sacred Writ, that the Devil tempted our first Parents by making them doubt in the Manner the *Scepticks* do, but on the contrary, by promising them a still much greater Knowledge than that they had already, which formal Knowledge was a formal Contradiction of *Scepticism*.

The different Opinions which divided Men's Minds, even in the Time of antient Philosophers, as well in metaphysical as physical Matters, might have given Occasion to *Pyrrhonianism* and *Scepticism*; since it was agreeable enough to Reason to think, that there was nothing certain, either with respect to Things spiritual, and which were purely the Object of our Imagination, or to those which affected in the most sensible Manner our external Senses, since the Learned could not agree among themselves on any Point relating to them, though every one of them pretended at the same Time to have Truth on his Side, and the opposite Party thought him in the wrong. In that great Variety of Sentiments what Party could a rational Mind have espoused, even with a moral Certainty, that he had espoused the best, since each of them used Arguments equally strong, equally persuasive, and equally probable, to defend his; and had it not been a kind of Temerity to side with either; and more reasonable to remain in a kind of Suspense between them all, and think that all the Points controverted had very precarious Principles? Hence therefore proceeded in all Appearance the Sects of *Scepticks* and *Pyrrhonians*, who thought, as I suppose, that the best Method they could take to enjoy that Tranquility of Mind, which was to be found no where else, was to suspend their Judgments till the contending Parties could agree among themselves, and believe nothing till the Truth could be found.

If on this Foundation the antient *Scepticism* and *Pyrrhonianism* has been established, and the continual Altercations of the antient Philosophers made it flourish; it is not at all surprizing, that even at this present Time it gains so much Ground among us, since there is so great a Variety of Sentiments either in theological, physical, and political Matters; that it is really very surprizing to me, that every sensible Man is not a *Pyrrhonian*, or a *Sceptick*; it is true, that we almost all agree on the Existence of a supreme Being, and so did almost all the antient Philosophers, but we have had, and have still like them, so many different Sentiments on the Manner of that Existence, that if we had not Recourse to Faith maintained by Revelation, it would not at all be surprizing, if we were to doubt of the Truth thereof: And must not that Faith be both very implicate and explicite, when the different Objects thereof are represented to us by Sectaries, Visionaries, or Enthusiasts, under so many different Shapes; when some of them multiply the Number of these Objects, and others diminish them; those condemning what these approve, and all pretending to have Truth on their Side? What Side must a rational Mind incline to? Shall he prefer a Party to another, at the Risk of remaining still as much in Suspense as ever, if he has espoused the best; while the opposite one is continually traducing it as bad, and heretical? He must consult his Reason; Yes, but can his Reason determine him in a Choice which is entirely above his Sphere? Then he must follow the most antient and common Belief, Ay; but even that common Belief is disputed: Therefore he should have no other Party left than that of becoming a *Sceptick* or *Pyrrhonian*, if that Profession was not condemned as criminal among Christians in Matters of Religion. But it is not on that Subject only, that Men are kept in Suspense, by the continual, uncharitable, and unchristianlike Disputes of the different Sects on Points of Belief; for we have been so much used of late to romance on all Subjects, that one must have made almost an entire Divorce with his common Sense, to believe what is either written or said

on any Subject whatever, except a great Number of Falshoods, which are so ill disguised and so glaring, particularly in Politicks, that as they are only calculated to impose on the Vulgar, which never take any Time to distinguish Truth from Falshood, especially when Falshood flatters some of their favourite brutish Passions; that a sensible Man cannot help knowing that they are really Falshoods. That excepted, I profess myself a *Pyrrhonian* or *Sceptick*, on all that come through such undirect Channels, even on that which has the greatest Appearance of Truth.

CARTESIAN PHILOSOPHY.

The *Cartesian Philosophy*, or *Cartesianism*, is the System of Philosophy advanced by *Des Cartes*, and maintained by his Followers the *Cartesians*.

René Des Cartes, the noble Founder of this Sect, was born of a noble Family of *Britanny* in 1596, his Monument informs us, that having been Master of all the Learning of the Schools, which proved short of his Expectation, he betook himself to the Army in *Hungary* and *Germany*, and there spent his vacant Winter Hours in comparing the Mysteries and Phænomena of Nature, with the Laws of Mathematicks, daring to hope that these might unlock the other. Quitting therefore all other Pursuits, he retired to a little Village near *Egmond* in *Holland*; where spending twenty-five Years in continual Reading and Meditation he effected his Design. He was a Person of great Genius and Penetration, both as to the Invention and orderly ranging and disposing of Things. He began a new Method of *Philosophy*, and finished it on his own Foundation. His Reputation in foreign Nations (even in *England*) appears from his Monument; which consists of four Faces, inscribed with so many Encomiums. It was erected at *Stockholm*, where he died, in the Year 1650, by Monsieur *Chanut*, the King of *France's* Resident in that Court. But his Bones were afterwards removed to *Paris*, at the Charge of M. *d'Alibert*, who also erected a handsome Monument over them, in the Church of *St. Genevieve*, where I have often visited it.

The *Cartesian Philosophy* is founded on two great Principles, the one *metaphysical*, the other *physical*. The metaphysical Principle is this, *Cogito ergo sum, I think therefore I am*. This Principle has been attacked and defended with a World of Spirit, and a World of Zeal and Partiality on either Side: For, though it be true, say some Authors, that we are as sure by an inward Perception or Consciousness that we exist, as that we think; yet it is true to, that this Conclusion of this Reasoning *I am*, is drawn from the antecedent *I think*; since to think supposes to be, or exist, and the Mind sees clearly the necessary Connection between thinking and being.

The physical Principle of *Cartesianism* is this, *that nothing exists but Substances*; which appears a dangerous Principle to the Divine; and is accordingly controverted every Day in the Schools of the Catholics, who undertake to prove that there are absolute Accidents, agreeable to their Sentiment on the Eucharist.

Substance he makes of two Kinds; the one a *Substance that thinks*, the other a *Substance extended*. Actual Thought therefore, and actual Extension are the Essence of the Substance: So that the thinking Substance cannot be without some actual Thought, nor can any Thing be retrenched from the Extension of a Thing, without taking away so much of its Substance.

The first Article of this is refuted by Mr. *Locke*, who shews, that thinking is not essential to the Soul, or that its Essence does not consist in Thought; but that there are various Occasions where it does not think at all. The latter is flimsily opposed by the Catholics, as inconsistent with the Doctrine of Transubstantiation.

The Essence of Matter thus fixed in Extension, *Des Cartes* naturally concludes there is no Vacuum nor any Possibility thereof in Nature; but that the World is absolutely full; for mere Space is precluded by his Principle; in regard, Extension being implied in the Idea of Space, Matter is so too. If there was any such Thing as a Vacuum, says he, it might be measured: The Vacuum therefore is extended, and of Consequence so is Matter; every Thing extended being Matter.

These Principles of Physick once supposed, *Des Cartes* explains mechanically, and according to the Laws of Motion, how the World was formed, and whence the present Appearances of Nature do arise. He supposes that God created Matter of an indefinite Extension; that he divided this Matter into little square Portions, or Masses full of Angles; that he impressed two Motions on this Matter, one whereby each Part revolved round its Center; another whereby an Assemblage or System of them turned round a common Center; whence arose as many different Vortices or Eddies, as there were different Masses of Matter thus moving round common Centers.

These Things thus set going, the Consequences, according to *Des Cartes*, in each Vortex will be as follows: The Part of Matter could not move and revolve among each other, without having their Angles gradually broke; and this continual Friction of Parts and Angles must produce three Elements; the first, an infinitely fine Dust formed of the Angles broke off; the second, the Spheres remaining; all the angular Irregularities are thus removed: These two make the Matter of his first and second Element. And these Particles not yet rendered smooth and spherical, and which still retain some of their Angles and hamous Parts, make the third Element.

Now the first or subtlest Element, according to the Laws of Motion, must take up the Center of each System or Vortex, by reason of the Smallness of its Parts: And this is the Matter which constitutes the Sun, and the fix'd Stars above, and the Fire below. The second Element composed of Spheres makes the Atmosphere and all the Matter between the Earth and the fixed Stars; in such Manner as that the largest Spheres are always next the Circumference of the Vortex, and the smallest next its Center. The third Element, or the hooked Particles, is the Matter that composes the Earth, all terrestrial Bodies, Comets, Spots in the Sun, &c.

This System, tho' very artfully concerted, yet is consider'd by some Authors, as carrying with it more of the Air of a Romance, than of a just Philosophy. Accordingly several Divines and Philosophers cry out on it: The first, that it leads to Atheism, by furnishing the Maintainers of an eternal Matter, with Means how, from the Laws of Motion, to account for the Production of the World: Though it is certain *Des Cartes* supposed a Deity; and so must all who admit his Philosophy; else whence will they derive that Motion of Matter, which of itself is destitute of any such Principle?

But some Philosophers think, that they have much better play against it; and the Elements, subtle Matter, hooked Atoms, Vortices, and other Machines, are now nearly on the same Footing, with the occult Qualities of the antient Peripateticks.

Indeed *Des Cartes*, by introducing Geometry into Physicks, and accounting for the natural Phænomena from the Laws of Mechanics, did infinite Service to Philosophy; and contributed both by his Practice and Example to purge it from the venerable Rust, which in a long Succession of Ages he had contracted: Accordingly to him in some Measure is owing the present System of Mechanical and *Newtonian* Philosophy.

Cartesianism was ready to be prohibited by an Act of the Parliament of *Paris*; and had been so, in Effect, but for a burlesque Address presented to the first President, who was a great Opposer of *Cartesianism*.

It is my Opinion, the metaphysical Principle of *Des Cartes*, *COGITO, ERGO SUM, I think, therefore I am*, is the most reasonable of any Principle of that Kind; for our Existence and Thought are naturally so very inseparable, that it is not at all probable we could be without thinking; not even without thinking actually, notwithstanding what Mr. *Locke* is pleased to say to the contrary. For we have two Ways of thinking, *viz.* that of thinking with Reflection, and another of thinking without Reflection: The first is the Operation of the Imagination alone; and the other the Operation of the same Imagination, assisted by our Memory. It is true, that we can, and even but too often think without Reflection; but it is, notwithstanding, thinking; and tho' that Thought escapes us almost at the very Instant it is formed, it is however sufficient to convince us of our Existence: For to pretend we can exist without thinking, is a ridiculous Paradox, which it is impossible that even those who propose

tain, say they, then must that Dogma itself be precarious; and if no one Thing be more probable, or likely to Truth than another, why shall the Principle of the *Pyrrhonians* be believed preferably to the opposite one; since itself is come at in the same Way as our other Knowledge?

SCEPTICK PHILOSOPHY.

The *Sceptick Philosophy*, is almost the same Thing as *Pyrrhonianism*, so that the same Sect of Philosophers is often called indifferently *Scepticism*, or *Pyrrhonianism*.

The antient *Scepticism* consisted in doubting of every Thing, in affirming nothing at all, and in keeping the Judgment in suspense on every Thing. *Sextus Empiricus* makes *Scepticism* to consist in a Faculty of opposing all Appearances, of making all, even contrary Things equally probable, and of proceeding first to an *εποχή*, Suspense of Mind; and then to an entire Tranquility.

Hence this great Maxim of theirs: *This no more than that:—Every Reason has another against it.*—And I determine nothing.

This Hesitating of the *Scepticks* is well describ'd by *Aristotle* in *Euseb. de præpar. evan.* all Things are equally indifferent, uncertain and undeterminate: Neither our Senses nor our Opinions give us either Truth or Falshood; therefore neither the one nor the other are to be credited; but all Things to be left on a level, without admitting any Opinion, Inclination or Motion of the Mind at all. It is added, that the *Scepticks* carried this Suspense of theirs so far, as to deny that any Thing is either Good or evil, just or unjust, true or false; or that any Thing is this more than that.

It is from this *Acatalepsia* of the *Scepticks*, that *Des Cartes* seems to have borrowed his great Principle of doubting of all Things, as is owned by many of his Followers. It must be owned there is some Difference between the doubting of the *Scepticks* and that of the *Cartesians*. In physical Matters it is true, there does not seem a great deal of Difference; and *Des Cartes* in that respect, may, without much Injustice, be deemed a *Sceptick*: But this may be said in his Favour, that the great *Socrates* was so far a *Sceptick* himself, physical and sensible Things, he held, were all dubious, and at best but probable.

The Origin of *Scepticism* is somewhat obscure. *Pyrrho* who lived under *Alexander the Great*, and made the Tour of *India* in his Retinue, is usually reputed the Author; whence *Pyrrhonians* and *Scepticks*, are, as already observed, ordinarily used indifferently.

It must be owned however, that the great Dogma of the *Scepticks* had been countenanced, and even cultivated before *Pyrrho*, by *Democritus*, *Heraclitus*, &c.—*Sextus Empiricus* says expressly, that all that *Pyrrho* did was to improve, illustrate and enforce the Dogma, and form the Retainers thereto into a Sect.

Democritus's Philosophy was near akin to *Scepticism*; for upon his observing that Honey seemed sweet to some and bitter to others, he concluded that it was neither sweet nor bitter; and thereupon pronounced *μᾶλλον, non magis*, which is pure *Scepticism*. Yet the same *Sextus* adds, that *Democritus* was no *Sceptick*.

Though *Plato* argues very strenuously against the *Acatalepsia* of the *Scepticks*; yet it is certain that Dogma received a great Part of its Encouragement from *Socrates* School, and *Plato's* Academy. Nay it was a great Controversy among the Antients, whether *Plato* himself was a *Sceptick* or Dogmatist? Indeed *Plato's* decisive Way of speaking in many Cases, seems to leave no great Room for such a Doubt; but it is certain his Followers of the new Academy founded by *Arcefilas*, gave much into this Way; and *nihil scit* was held by them a Principle.

Sextus Empiricus observes, that *Socrates* himself had a Tincture of *Scepticism*; some even make him the Author of it, from that customary Saying of his, *I know nothing but this, that I know nothing.* If this were the Origin of *Scepticism*, it must be owned it was mightily improved afterwards, ere *Metrodorus* said, *I know nothing, not even this that I know nothing.* The same *Sextus* however adds, that *Plato* introducing his Master in his Gymnastick Dialogues, disputing with the Sophists, makes him act the Part of a *Sceptick*.

Some have even charged *Job* and *Solomon* with *Scep-*

ticism, from their proposing a great Number of Questions, without deciding any of them. The Philosopher of *Kiel* who has published a Dissertation on *Scepticism*, fetches its Origin still higher: He will have the Devil the Author thereof, who made our First Parents doubt of the Word of God himself; and drew them in the first *Profelytes* to *Scepticism*; though this Origin (with the Philosopher's Leave) is in my Opinion, what we call in *French, tiré par les cheveux*, i. e. very lame; for we don't see in the sacred Writ, that the Devil tempted our first Parents by making them doubt in the Manner the *Scepticks* do, but on the contrary, by promising them a still much greater Knowledge than that they had already, which formal Knowledge was a formal Contradiction of *Scepticism*.

The different Opinions which divided Men's Minds, even in the Time of antient Philosophers, as well in metaphysical as physical Matters, might have given Occasion to *Pyrrhonianism* and *Scepticism*; since it was agreeable enough to Reason to think, that there was nothing certain, either with respect to Things spiritual, and which were purely the Object of our Imagination, or to those which affected in the most sensible Manner our external Senses, since the Learned could not agree among themselves on any Point relating to them, though every one of them pretended at the same Time to have Truth on his Side, and the opposite Party thought him in the wrong. In that great Variety of Sentiments what Party could a rational Mind have espoused, even with a moral Certainty, that he had espoused the best, since each of them used Arguments equally strong, equally persuasive, and equally probable, to defend his; and had it not been a kind of Temerity to side with either; and more reasonable to remain in a kind of Suspense between them all, and think that all the Points controverted had very precarious Principles? Hence therefore proceeded in all Appearance the Sects of *Scepticks* and *Pyrrhonians*, who thought, as I suppose, that the best Method they could take to enjoy that Tranquility of Mind, which was to be found no where else, was to suspend their Judgments till the contending Parties could agree among themselves, and believe nothing till the Truth could be found.

If on this Foundation the antient *Scepticism* and *Pyrrhonianism* has been established, and the continual Altercations of the antient Philosophers made it flourish; it is not at all surprizing, that even at this present Time it gains so much Ground among us, since there is so great a Variety of Sentiments either in theological, physical, and political Matters; that it is really very surprizing to me, that every sensible Man is not a *Pyrrhonian*, or a *Sceptick*; it is true, that we almost all agree on the Existence of a supreme Being, and so did almost all the antient Philosophers, but we have had, and have still like them, so many different Sentiments on the Manner of that Existence, that if we had not Recourse to Faith maintained by Revelation, it would not at all be surprizing, if we were to doubt of the Truth thereof: And must not that Faith be both very implicate and explicite, when the different Objects thereof are represented to us by Sectaries, Visionaries, or Enthusiasts, under so many different Shapes; when some of them multiply the Number of these Objects, and others diminish them; those condemning what these approve, and all pretending to have Truth on their Side? What Side must a rational Mind incline to? Shall he prefer a Party to another, at the Risk of remaining still as much in Suspense as ever, if he has espoused the best; while the opposite one is continually traducing it as bad, and heretical? He must consult his Reason; Yes, but can his Reason determine him in a Choice which is entirely above his Sphere? Then he must follow the most antient and common Belief, Ay; but even that common Belief is disputed: Therefore he should have no other Party left than that of becoming a *Sceptick* or *Pyrrhonian*, if that Profession was not condemned as criminal among Christians in Matters of Religion. But it is not on that Subject only, that Men are kept in Suspense, by the continual, uncharitable, and unchristianlike Disputes of the different Sects on Points of Belief; for we have been so much used of late to romance on all Subjects, that one must have made almost an entire Divorce with his common Sense, to believe what is either written or said

on any Subject whatever, except a great Number of Falshoods, which are so ill disguised and so glaring, particularly in Politicks, that as they are only calculated to impose on the Vulgar, which never take any Time to distinguish Truth from Falshood, especially when Falshood flatters some of their favourite brutish Passions; that a sensible Man cannot help knowing that they are really Falshoods. That excepted, I profess myself a *Pyrrhonian* or *Sceptick*, on all that come through such undirect Channels, even on that which has the greatest Appearance of Truth.

CARTESIAN PHILOSOPHY.

The *Cartesian Philosophy*, or *Cartesianism*, is the System of Philosophy advanced by *Des Cartes*, and maintained by his Followers the *Cartesians*.

René Des Cartes, the noble Founder of this Sect, was born of a noble Family of *Britanny* in 1596, his Monument informs us, that having been Master of all the Learning of the Schools, which proved short of his Expectation, he betook himself to the Army in *Hungary* and *Germany*, and there spent his vacant Winter Hours in comparing the Mysteries and Phænomena of Nature, with the Laws of Mathematicks, daring to hope that these might unlock the other. Quitting therefore all other Pursuits, he retired to a little Village near *Egmond* in *Holland*; where spending twenty-five Years in continual Reading and Meditation he effected his Design. He was a Person of great Genius and Penetration, both as to the Invention and orderly ranging and disposing of Things. He began a new Method of *Philosophy*, and finished it on his own Foundation. His Reputation in foreign Nations (even in *England*) appears from his Monument; which consists of four Faces, inscribed with so many Encomiums. It was erected at *Stockholm*, where he died, in the Year 1650, by Monsieur *Chanut*, the King of *France's* Resident in that Court. But his Bones were afterwards removed to *Paris*, at the Charge of M. *d'Alibert*, who also erected a handsome Monument over them, in the Church of *St. Genevieve*, where I have often visited it.

The *Cartesian Philosophy* is founded on two great Principles, the one *metaphysical*, the other *physical*. The metaphysical Principle is this, *Cogito ergo sum, I think therefore I am*. This Principle has been attacked and defended with a World of Spirit, and a World of Zeal and Partiality on either Side: For, though it be true, say some Authors, that we are as sure by an inward Perception or Consciousness that we exist, as that we think; yet it is true to, that this Conclusion of this Reasoning *I am*, is drawn from the antecedent *I think*; since to think supposes to be, or exist, and the Mind sees clearly the necessary Connection between thinking and being.

The physical Principle of *Cartesianism* is this, *that nothing exists but Substances*; which appears a dangerous Principle to the Divine; and is accordingly controverted every Day in the Schools of the Catholics, who undertake to prove that there are absolute Accidents, agreeable to their Sentiment on the Eucharist.

Substance he makes of two Kinds; the one a *Substance that thinks*, the other a *Substance extended*. Actual Thought therefore, and actual Extension are the Essence of the Substance: So that the thinking Substance cannot be without some actual Thought, nor can any Thing be retrenched from the Extension of a Thing, without taking away so much of its Substance.

The first Article of this is refuted by Mr. *Locke*, who shews, that thinking is not essential to the Soul, or that its Essence does not consist in Thought; but that there are various Occasions where it does not think at all. The latter is stiffly opposed by the Catholics, as inconsistent with the Doctrine of Transubstantiation.

The Essence of Matter thus fixed in Extension, *Des Cartes* naturally concludes there is no Vacuum nor any Possibility thereof in Nature; but that the World is absolutely full; for mere Space is precluded by his Principle; in regard, Extension being implied in the Idea of Space, Matter is so too. If there was any such Thing as a Vacuum, says he, it might be measured: The Vacuum therefore is extended, and of Consequence so is Matter; every Thing extended being Matter.

These Principles of Physick once supposed, *Des Cartes* explains mechanically, and according to the Laws of Motion, how the World was formed, and whence the present Appearances of Nature do arise. He supposes that God created Matter of an indefinite Extension; that he divided this Matter into little square Portions, or Masses full of Angles; that he impressed two Motions on this Matter, one whereby each Part revolved round its Center; another whereby an Assemblage or System of them turned round a common Center; whence arose as many different Vortices or Eddies, as there were different Masses of Matter thus moving round common Centers.

These Things thus set going, the Consequences, according to *Des Cartes*, in each Vortex will be as follows: The Part of Matter could not move and revolve among each other, without having their Angles gradually broke; and this continual Friction of Parts and Angles must produce three Elements; the first, an infinitely fine Dust formed of the Angles broke off; the second, the Spheres remaining; all the angular Irregularities are thus removed: These two make the Matter of his first and second Element. And these Particles not yet rendered smooth and spherical, and which still retain some of their Angles and hamous Parts, make the third Element.

Now the first or subtilest Element, according to the Laws of Motion, must take up the Center of each System or Vortex, by reason of the Smallness of its Parts: And this is the Matter which constitutes the Sun, and the fix'd Stars above, and the Fire below. The second Element composed of Spheres makes the Atmosphere and all the Matter between the Earth and the fixed Stars; in such Manner as that the largest Spheres are always next the Circumference of the Vortex, and the smallest next its Center. The third Element, or the hooked Particles, is the Matter that composes the Earth, all terrestrial Bodies, Comets, Spots in the Sun, &c.

This System, tho' very artfully concerted, yet is consider'd by some Authors, as carrying with it more of the Air of a Romance, than of a just Philosophy. Accordingly several Divines and Philosophers cry out on it: The first, that it leads to Atheism, by furnishing the Maintainers of an eternal Matter, with Means how, from the Laws of Motion, to account for the Production of the World: Though it is certain *Des Cartes* supposed a Deity; and so must all who admit his Philosophy; else whence will they derive that Motion of Matter, which of itself is destitute of any such Principle?

But some Philosophers think, that they have much better play against it; and the Elements, subtile Matter, hooked Atoms, Vortices, and other Machines, are now nearly on the same Footing, with the occult Qualities of the antient Peripateticks.

Indeed *Des Cartes*, by introducing Geometry into Physicks, and accounting for the natural Phænomena from the Laws of Mechanicks, did infinite Service to Philosophy; and contributed both by his Practice and Example to purge it from the venerable Rust, which in a long Succession of Ages he had contracted: Accordingly to him in some Measure is owing the present System of Mechanical and *Newtonian* Philosophy.

Cartesianism was ready to be prohibited by an Act of the Parliament of *Paris*; and had been so, in Effect, but for a burlesque Address presented to the first President, who was a great Opposer of *Cartesianism*.

It is my Opinion, the metaphysical Principle of *Des Cartes*, *COGITO, ERGO SUM, I think, therefore I am*, is the most reasonable of any Principle of that Kind; for our Existence and Thought are naturally so very inseparable, that it is not at all probable we could be without thinking; not even without thinking actually, notwithstanding what Mr. *Locke* is pleased to say to the contrary. For we have two Ways of thinking, *viz.* that of thinking with Reflection, and another of thinking without Reflection: The first is the Operation of the Imagination alone; and the other the Operation of the same Imagination, assisted by our Memory. It is true, that we can, and even but too often think without Reflection; but it is, notwithstanding, thinking; and tho' that Thought escapes us almost at the very Instant it is formed, it is however sufficient to convince us of our Existence: For to pretend we can exist without thinking, is a ridiculous Paradox, which it is impossible that even those who pro-

pose it can understand; since our Soul is a spiritual Substance, and as such is always in Motion, from the very first Instant of its Existence, though while incarcerated in the Body, we are not always equally sensible of its Operations, either through the Imbecility of the Organs; or some other Obstructions, proceeding from external Causes. Even when Nature indulges itself with Rest, to repair the exhausted Spirits; and even then not always without Reflection, though, at the same Time, all the Faculties of the Soul, seem suspended in their Operations, since we remember awake, the Thoughts we had while asleep: Not even the greatest Depravation of those Faculties hinders us from thinking; for the Confusion of our Thoughts, and the Impossibility we are reduced to, sometimes, of telling them, is no Proof that we can exist without thinking: Therefore the metaphysical Principle of *Des Cartes* is just, *I think, therefore I am.*

As to his *physical Principle*, that *nothing exists but Substances*, it admits of some Difficulties; and still more, if he was not to distinguish two Sorts of Substances; *viz.* a *thinking one*, and the other *extended*; for by the first he lets us know, that he admits spiritual Substances, such as the Divinity, and the Soul, and therefore cannot be suspected of Atheism. But its extended Substance, whereby he lets us know that he admits of no absolute Accidents; and that, on the contrary, all Accidents are so inseparable from their Subject, that they cannot exist without it, as being Part of the Substance thereof; and therefore, that one of them destroy'd the other, meets with many Opposers; though if those Accidents result from the different Disposition of the Particles which compose those Substances, their existing independently of those Substances is incomprehensible; therefore those who assert it, are obliged to have Recourse to a Miracle, to support their Sentiment.

His supposing, that *God created Matter of an indefinite Extension, and divided that Matter afterwards into little square Particles*, is to represent him as imperfect in his Productions as we are in ours; as if he could not have produced, all at once, that Matter distributed into those little square Particles? And as if it was necessary they should be such for the Formation of every Individual. To break afterwards the Angles of these square Particles, by their Friction against one another, in order to form a second Element of the first Dust arising from that Friction, seems in fact a little puerile, as well as what he says of the Particles, some of the Angles thereof having been found harder than the rest, have resisted the Friction, and which he appoints for his first Element; for it had been more reasonable to have said, (since he was determined to form three Elements, each of them of Particles different in Bigness and Form) that God had formed them together, and appointed at once to every different Kind thereof the Space they were to fill; for as those Spaces are not indefinite, how could *Des Cartes* answer that there should not happen some Confusion in the Distribution of those Particles, by being too much of one Kind, to form an Element, and too little of another Kind to form the other Element? And if to answer this Difficulty he has Recourse to Providence, which is never mistaken or disappointed in his Designs, then he'll speak rather as a Theologian than a Philosopher; and will be obliged to confess, that it had been better to have admitted the different Kinds of Particles, created at once according to their different Dimensions and Forms, proper to compose the three different Elements, than to spend so much Time in that Composition, which had introduced a Priority of Time in the Elements; the second and third, which had been formed of the Refuse of the first, being thereby made posterior to the first. Even that Seniority had been founded in one and the same Element; for if the second and third Element were to be formed of the excrementitious Particles of the first; as these Particles had proceeded from the Rotation of the others, and that Rotation supposes different Intervals, the two other Elements must have been dependant on those Intervals; and therefore could not have been formed but by Degrees, and in Proportion, as the Matter they were to be composed of had fell from the first Element.

NEWTONIAN PHILOSOPHY.

The *Newtonian Philosophy*, is the Doctrine of the

Universe, and particularly of the heavenly Bodies; their Laws, Affections, &c. as delivered by Sir *Isaac Newton*.

The Term *Newtonian Philosophy* is applied very differently; whence divers confused Notions relating thereto.

Some Authors under this *Philosophy* include all the corpuscular Philosophy, considered as it now stands corrected and reformed by the Discoveries and Improvements made in several Parts thereof by Sir *Isaac Newton*.

In which Sense it is that *Gravesande* calls his Elements of Physicks, *introductio ad Philosophiam Newtonianam*. And in this Sense *Newtonian* is the same with the new Philosophy, and stands contradistinguished to the Cartesian, the Peripatetick, and the antient Corpuscular.

Others, by *Newtonian Philosophy*, mean the Method or Order which Sir *Isaac Newton* observes in philosophizing, *viz.* the reasoning and drawing of Conclusions directly from Phænomena, exclusive of all previous Hypothesis; the Beginning from simple Principles, deducing the first Powers and Laws of Nature from a few select Phænomena, and then applying those Laws, &c. to account for other Things. And in this Sense the *Newtonian Philosophy* is the same with the experimental Philosophy, and stands opposed to the antient Corpuscular.

Others, by *Newtonian Philosophy*, mean that wherein physical Bodies are considered mathematically; and where Geometry and Mechanicks are applied to the Solution of Phænomena. In which Sense the *Newtonian* is the same with the mechanical and mathematical Philosophy.

Others again, by *Newtonian Philosophy*, understand that Part of physical Knowledge which Sir *Isaac Newton* has handled, improved, and demonstrated in his *Principia*.

Others, lastly, by *Newtonian Philosophy*, mean the new Principles which Sir *Isaac Newton* has brought into Philosophy; the new System founded thereon, and the new Solutions of Phænomena thence deduced; or that which characterizes and distinguishes his *Philosophy* from all others. Which is the Sense wherein we shall chiefly consider it.

As to the History of this Philosophy, we have but little to say; it was first made publick in the Year 1686, by the Author, then a Fellow of *Trinity-College, Cambridge*; and in the Year 1713, re-published with considerable Improvements. Several Authors have since attempted to make it plainer, by setting aside many of the most unintelligible mathematical Researches, and substituting either more obvious Reasonings, or Experiments, in lieu thereof; particularly *Whiston*, in his *Prælect. Physic. Mathem.* *Gravesande* in *Element. & Inst.* and Dr. *Pemberton* in his *View*.

Notwithstanding the great Merit of this Philosophy, and the universal Reception it has met with in *England*, it gains Ground very slowly abroad; *Newtonianism* has scarce two or three Adherents in a Nation; but *Cartesianism*, *Hugenianism*, and *Leibnitzianism*, remain still in the chief Possession.

The Philosophy itself is laid down principally in the third Book of the *Principia*. The two preceding are taken up in preparing the Way, and laying down such Principles of Mathematicks, as have the most Relation to Philosophy; such are the Laws and Conditions of Powers. And these to render them less dry and geometrical, the Author illustrates by *Scholia* in *Philosophy*, relating chiefly to the Density and Resistance of Bodies, the Motion of Light, and Sounds, a Vacuum, &c.

In the third Book he proceeds to the Philosophy itself; and from the same Principles deduces the Structure of the Universe, and the Powers of Gravity, whereby Bodies tend towards the Sun and Planets; and from these Powers, the Motions of the Planets and Comets, the Theory of the Moon and the Tides.

This Book, which he calls *De mundi Systemate*, he tells us, was first wrote in the popular Way: But considering that such as are unacquainted with the said Principles, would not conceive the Force of the Consequences, nor be induced to lay aside their ancient Prejudices; for this Reason, and to prevent the Thing from being in continual Dispute, he digested the Sum of that Book into Propositions, in the mathematical Manner; so as it might only come to be read by such as had first considered

der'd the Principles. Not that it is necessary a Man should master them all. Many of them, even the first Rate Mathematicians, would find a Difficulty in getting over. It is enough to have read the Definitions, Laws of Motion, and the three first Sections of the first Book; after which the Author himself directs us to pass to the Book *De Systemate mundi*.

A general Idea, or Abstract of the whole *Newtonian Philosophy*, I shall here gratify the Reader withal, as I have done in the other Philosophies, with my own Remarks thereupon.

The great Principle on which the whole *Philosophy* is founded, is the Power of Gravity. This Principle is not new; *Kepler*, long ago, hinted it in his *Introduct. ad Mot. Martis*. He even discover'd some of the Properties thereof, and their Effects in the Motions of the primary Planets.

His Proof of the Principle from Phænomena, together with the Application of the same Principle, to the various other Appearances of Nature, or the deducing those Appearances from that Principle, constitute the *Newtonian System*; which drawn in Miniature will stand thus.

1^o. The Phænomena are, 1. That the Satellites of *Jupiter* do, by Radii drawn to the Center of the Planet, describe Areas proportionable to their Times; and that their periodical Times are in a sesquiplicate Ratio of their Distances from their Center: In which all Observations of all Astronomers agree. 2. The same Phænomenon holds of the Satellites of *Saturn*, with Regard to *Saturn*; and of the Moon with Regard to the Earth. 3. The periodical Times of the primary Planets about the Sun, are in a sesquiplicate Ratio of their mean Distances from the Sun. But, 4. The primary Planets do not describe Areas any Ways proportional to their periodical Times about the Earth; as being sometimes seen stationary, and sometimes retrograde with Regard thereto.

2. The Powers whereby the Satellites of *Jupiter* are constantly drawn out of their rectilinear Course, and retained in their Orbits, do respect the Center of *Jupiter*, and are reciprocally as the Squares, of their Distances from the same Center. 2. The same holds with the Satellites of *Saturn*, with Regard to *Saturn*; of the Moon, with Regard to the Earth; and of the primary Planets with Regard to the Sun.

3. The Moon gravitates towards the Earth, and by the Power of that Gravity is retain'd in her Orbit: And the same holds of the other Satellites with Respect to their primary Planets; and of the Primary with Respect to the Sun.

As to the Moon, the Proposition is thus proved: The Moon's mean Distance is 60 Diameters of the Earth; her Period, with Regard to the fixed Stars, is 27 Days, 7 Hours, 43 Minutes, and the Earth's Circumference 12324960 *Paris Feet*. Now supposing the Moon to have lost all its Motion, and to be let drop to the Earth, with the Power which retain her in her Orbit; in the Space of one Minute she will fall $15\frac{1}{2}$ *Paris Feet*; the Arch she describes in her mean Motion, at the Distance of 60 Semi-diameters of the Earth, being the versed Sine of $15\frac{1}{2}$ *Paris Feet*. Hence, as the Power, as it approaches the Earth, increases in a duplicate Ratio of the Distance inversely; so, as at the Surface of the Earth, it is 60×60 greater than at the Moon: A Body falling with that Force in our Region must, in a Minute's Time, describe the Space of $60 \times 60 \times 15\frac{1}{2}$ *Paris Feet*, and $15\frac{1}{2}$ *Paris Feet* in one Second.

But this is the Rate at which Bodies fall, by Gravity, at the Surface of our Earth; as *Huygens* has demonstrated by Experiments with Pendulums. Consequently the Power whereby the Moon is retained in her Orbit, is the same with what we call Gravity: For if they were different, a Body falling with both Powers together, would descend with double the Velocity, and in a Second of Time describe $30\frac{1}{2}$ *Feet*.

As to the other secondary Planets, their Phænomena, with Regard to their primary ones, being of the same Kind with those of the Moon about the Earth; it is argued by Analogy, they depend on the same Causes: It being a Rule or Axiom, which all Philosophers agree to, that Effects of the same Kind have the same Causes. Again, Attraction is always mutual, *i. e.* the Re-Action is equal to the Action. Consequently the primary Planets

gravitate towards their secondary ones; the Earth towards the Moon, and the Sun towards them all. And this Gravity, with Regard to each several Planet, is reciprocally as the Square of its Distance from its Center of Gravity.

4. All Bodies gravitate towards all the Planets; and their Weights towards any one Planet, at equal Distances from the Centre of the Planet, are proportional to the Quantity of Matter in each.

For the Law of the Descent of heavy Bodies towards the Earth, setting aside their unequal Retardation from the Resistance of the Air, is this; that all Bodies fall equally in equal Times: But the Nature of Gravity, or Weight, no doubt is the same on the other Planets as on the Earth.

Suppose, *e. gr.* such Bodies raised to the Surface of the Moon, and together with the Moon deprived at once of all progressive Motion, and dropped towards the Earth: It is shewn, that in equal Times they would describe equal Spaces with the Moon; and therefore, that their Quantity of Matter is to that of the Moon, as their Weight to its Weight. Add, that since *Jupiter's* Satellites revolve in Times that are sesquiplicate Ratio of their Distances from the Center of *Jupiter*, and consequently at equal Distances from *Jupiter*, their accelerating Gravities are equal; therefore, falling equal Altitudes in equal Times, they will describe equal Spaces; just as heavy Bodies do on our Earth. And the same Argument will hold of the primary Planets with Regard to the Sun. And the Powers whereby unequal Bodies are equally accelerated, are as the Bodies, *i. e.* the Weights are as the Quantities of the Matter in the Planets. And the Weights of the primary and secondary Planets towards the Sun, are as the Quantities of Matter in the Planets and Satellites. And hence are several Corollaries drawn, relating to the Weights of Bodies on the Surface of the Earth, Magnetism, and the Existence of a Vacuum.

5. Gravity extends itself towards all Bodies, and is in the Proportion to the Quantity of Matter in each.

That all the Planets gravitate towards each other, has been already shewn; likewise, that the Gravity towards any one consider'd apart, is reciprocally as the Square of its Distance from the Center of the Planet: Consequently Gravity is proportional to the Matter therein. Further, as all the Parts of any Planet gravitate towards another Planet; and the Gravity of any Part is to the Gravity of the whole, as the Matter of the Part to the Matter of the whole; and Re-action equal to Action: *i. e.* A Planet will gravitate towards all the Parts of another Planet; and its Gravity towards any Part, will be to its Gravity towards the whole, as the Matter of the Part to the Matter of the whole.

Hence we derive Methods of finding and comparing the Gravities of Bodies towards different Planets; of finding the Quantities of Matter in the several Planets, and their Densities; since the Weights of equal Bodies revolving about the Planets, are as the Diameters of their Orbit directly, and as the Squares of the periodical Times inversely; and the Weight at any Distance from the Center of the Planet, are greater or less in a duplicate Ratio of their Distances inversely: And since the Quantities of Matter in the Planets are as their Powers at equal Distances from their Centers; and lastly, since the Weights of equal and homogeneous Bodies, towards homogeneous Spheres, are at the Surfaces of the Spheres, as the Diameters of those Spheres; and consequently the Densities of heterogeneous Bodies, are as the Weights at the Distances of the Diameters of the Spheres.

6. The common Center of the Gravity of the Sun and all the Planets is at Rest; and the Sun, though always in Motion, yet never recedes far from the common Center of all the Planets.

For the Matter in the Sun being to that in *Jupiter*, as 1033 to 1; and *Jupiter's* Distance from the Sun to the Semidiameter of the Sun in a Ratio somewhat bigger; the common Center of Gravity of *Jupiter* and the Sun will be found a Point a little without the Sun's Surface. And, by the same Means, the common Center of *Saturn* and the Sun will be found a Point a little within the Sun's Surface: And, the common Center of the Earth and all the Planets will be scarce one Diameter of the Sun distant from the Center thereof; but the Center is always at Rest: Therefore, though the Sun will have

have a Motion this and that Way, according to the various Situations of the Planets, yet it can never recede far from the Center. So that the common Center of Gravity of the Earth, Sun and Planets, may be esteemed the Center of the whole World.

7. The Planets move in Ellipses that have their Foci in the Center of the Sun, and describe Areas proportional to their Times.

This we have already laid down *a posteriori* as a Phenomenon: And now that the Principle of the heavenly Motions is shewn, we deduce it there from *a priori*. Thus, since the Weights of the Planets towards the Sun are reciprocally as the Squares of the Distances from the Center of the Sun; if the Sun were at Rest, and the other Planets did not act on each other; their Orbits would be eleptical, having the Sun in their common Umbilicus, and would describe Areas proportional to the Times: But the mutual Actions of Planets are very small, and may be well thrown aside: Therefore, &c.

Indeed the Action of *Jupiter* on *Saturn*, is of some Consequence; and hence, according to the different Situations and Distances of those two Planets, their Orbits will be a little disturbed.

The Sun's Orbit too is sensibly disturbed by the Action of the Moon: And the common Center of the two describes an Ellipsis round the Sun placed in the Umbilicus; and with a Radius drawn to the Center of the Sun, describes Areas proportional to the Times.

8. The Aphelia and Nodes of the Planets are at Rest, excepting from some inconsiderable Irregularities, arising from the Action of the revolving Planets and Comets. Consequently, as the fixed Stars retain their Position to the Aphelia and Nodes, they too are at Rest.

9. The Axis, or polar Diameter of the Planets is less than the equatorial Diameter.

The Planets, had they no diurnal Rotation, would be Spheres, as having an equal Gravity on every Side: But by this Rotation the Parts receding from the Axis endeavour to rise towards the Equator; which, if the Matter they consist of be fluid, will be effected very sensibly. Accordingly *Jupiter*, whose Density is found not much to exceed that of Water on our Globe, is observed by the Astronomers to be considerably less between the Poles than from East to West. And on the same Principle, unless our Earth were higher at the Equator than towards the Poles, the Sea would rise under the Equator, and overflow all near it.

But this Figure of the Earth, *Sir Isaac Newton* proves likewise *a posteriori*, from the Oscillations of Pendulums being slower and smaller in the Equatorial, than the polar Parts of the Globe.

10. All the Moon's Motions, and all the Inequalities in those Motions follow from these Principles, *e. gr.* her unequal Velocity; and that of her Nodes, and Apogee in the Syzygies and Quadratures; the Differences in her Excentricity and Variation, &c.

11. From the Inequalities in the lunar Motions, we can deduce the several Inequalities in the Motions of the Satellites.

12. From these Principles, particularly the Action of the Sun and Moon upon Earth, it follows, that we must have Tides, or that the Sea must swell and subside twice every Day.

13. Hence likewise follows the whole Theory of Comets, as that they are above the Region of the Moon, and in the planetary Spaces; that they shine by the Sun's Light reflected from them; that they move in conick Sections, whose Umbilice are in the Centre of the Sun; and by Radii drawn to the Sun, describe Areas proportional to the Times; that their Orbits or Trajectories, are very nearly Parabolas; that their Bodies are solid, compact, &c. like those of the Planets, and must therefore acquire an immense Heat in their Perahelia; that their Tails are Exhalations arising from them, and encompassing them like Atmospheres.

The Objections raised against this *Philosophy* are chiefly aimed at the Principle, *Gravity*; which some condemn as an occult Quality; and others as a miraculous, and preternatural Cause; neither of which have longer any Room in sound *Philosophy*. Others again set it aside, as destroying the Motion of Vortices; and others, as sup-

posing a Vacuum; in fact, *Sir Isaac*, different from all other Philosophers, takes no Pains to prove his Principle *a priori*, as they have all done, which, notwithstanding, is very essential in *Philosophy*; for though we know, by the Phenomena, that a Body gravitates towards its Centre; our Mind cannot be satisfied till we know, likewise, whence that Gravitation proceeds; if that Gravity be a Quality essential to the Body; as some will have it; or super-added to it, in the Sentiment of others; or an Impulse of some Body from without, according to others; which is an Imperfection in his System, and which keeping always the Mind in Suspence, will hinder most Philosophers from espousing it. For if all the Bodies known in Nature, have an essential Gravity, *i. e.* cannot exist without it, as *Sir Isaac* seems to insinuate, by calling it *Vis*, and *Power*; how will he be capable to explain the Phenomena of those Bodies which ascend and swim in Fluids? If he says, that it is only because they are not Bulk for Bulk, so heavy as those Fluids; such Answer does not resolve the Difficulty; for though those Fluids be Bulk for Bulk heavier than the Body ascending or swimming in them: As the Bodies which compose those Fluids, are appointed by Nature to form a whole Mass, and should consequently gravitate towards one another in *Sir Isaac's* System, the Body which ascends or swims in them being heterogeneous to that Mass, should retain still its natural Tendency towards the common Center of all heavy Bodies, and finds, through the Interstices left between those fluid Bodies, continually tending towards one another, by Means of their continual Fluctuation, a Passage to its natural Center.

EXPERIMENTAL PHILOSOPHY.

The *Experimental Philosophy*, by the Greeks called *εμπειρια*, or *εμπειρικη*, is that which proceeds on Experiments; on which are deduced the Laws of Nature, and the Properties and Powers of Bodies, and their Actions upon each other, from sensible Experiments and Observations.

Experiments are of the last Importance in *Philosophy*; and the great Advantages the modern Physicks have above the antient, is chiefly owing to this, that we have a great many more Experiments, and that we make more Use of the Experiments we have.

Their Way of philosophizing was, to begin with the Causes of Things; and argue to the Effects and Phenomena; ours, on the contrary, proceed from Observations and Experiments alone.

My Lord *Bacon* found the Way for the new *Philosophy*, by setting on Foot the making of Experiments. His Method has been prosecuted with laudable Emulation by the Academy *Del Cimento*, the Royal Academy at *Paris*, the Royal Society, Mr. *Boyle*, *Sir Isaac Newton*, and many others.

In Effect, Experiments within these 60 or 70 Years, are come into such Vogue, that nothing will pass in *Philosophy* but what is founded on Experiment, or confirmed by Experiment, &c. so that the new *Philosophy* is almost altogether experimental.

Indeed the Antients, whatever we commonly say to the contrary, seem to have thought as well of the experimental Way as the Moderns. *Plato* milles no Occasion of speaking of the Advantages of the *εμπειρια*; and as to *Aristotle*, his History of *Animals* may bear Witness for him. *Democritus's* great Business was to make Experiments; and even *Epicurus* himself owes Part of his Glory to the same Cause. *Plato* calls it, in Respect to his Subject, *ενασθησις*, Subtlety of Sense.

Yet there are some, even among the Learned, who conceive of Experiments in a different Manner. Dr. *Keil* allows that *Philosophy* has received very considerable Advantages from the Makers of Experiments; but complains of their Disingenuity, in too often wresting and distorting their Experiments and Observations, to favour some darling Theories they had espoused. But this is not all: M. *Hartsoeker*, in his *Recueil de plusieurs Pieces de Physique*, undertakes to shew, that they who employ themselves in the making of Experiments, are not properly Philosophers, but as it were the Labourers or Operators of Philosophers, who work under them, or for them, furnishing them with Materials to build their Systems and Hypothesis upon.

The learned M. Dacier, in the Beginning of his Discourse on *Plato*, at the Head of his Translation of the Works of that Philosopher, deals still more severely with the Makers of Experiments. He speaks out with a Sort of Indignation, as a Tribe of idle curious People, whose *Philosophy* consists in making Experiments on the Gravity of the Air; the Equilibrium of Fluids, the Magnet, &c. and yet arrogate to themselves the noble Title of Philosophers. In fact, that Title is very improperly adapted to them, since there is a great Difference between Wisdom, on which *Philosophy* is founded, and Genius and Dexterity, on which all Kinds of Experiments depend; for a Person may have a very good Genius for Mechanism, and not be very wise, of that Wisdom which becomes a true Philosopher; that experimental Part, which of late Ages has been joined to *Philosophy*, belonging more properly to Mechanicks. For a Philosopher, taking the Term in its strictest Sense, should go no further than the Contemplation of Things, leaving the Execution thereof to another Set of Men; though he should have a certain Theory thereof, in order to judge pertinently of them; as a Physician is obliged to understand Pharmacy and Chymistry, though the Practice of those Arts, belongs properly to Apothecaries and Chymists.

NATURAL PHILOSOPHY.

Natural Philosophy, sometimes also called *Physicks* and *Philology*, is the Doctrine of natural Bodies, their Phenomena, Causes, and Effects; with the various Affections, Motions, and Operations thereof.

Note, That as I have treated of all those Things in several Treatises apart, *viz.* in those of *Anatomy*, *Animals*, *Astronomy*, *Botany*, *Metals*, *Minerals*, &c. the greatest Part whereof is of my own Invention, and where every Body can discover, that my own Sentiment is in a great Measure very different from those of the different Sects of Philosophers heretofore mentioned, I have nothing left to conclude this Treatise, than to shew, in Abregee, in what I differ from them, on the principal Points.

MY OWN PHILOSOPHY.

I take the Liberty to call this *Philosophy* my own, because it is really my own Sentiment, which I have borrowed from no Body.

I'm of Opinion, that there was always from the Beginning an indefinite and inexhaustible Substance, subsisting independently of all other created Beings, though it contained them all (not only those, which have already existed, exist, and are to exist, but even those which are possible, and are never to exist) in the same Manner as our Imagination contains an infinite Number of Ideas, some whereof are produced *ad extra*, some remain *in fieri*, and are to exist in Time; and others remain in a State of Possibility, and will never be exploded. That those several Beings, tho' but in Embrio, were as perfect then as they were after their Explosion, as well in the just Conformation of their Parts, as in the beautiful Symetry which subsists between them, though not discernible by a mortal Eye; since by the incomprehensible Act of the Will of a supreme, eternal, and omnipotent Being, they were all exploded at once, in their full Perfection, and sooner than we could possibly have conceived it; each Kind of them, finding themselves, at the very same Instant, at the Place of their Destination, without any other Difference in the Degrees of their Perfection, but a relative one, *i. e.* that each Kind was perfect in itself, and imperfect only when compared with other Kinds, which according to their Situation, and their different Functions were more perfect.

Though I admit three Elements with *Des Cartes*, I do not agree with him with Respect to the Formation of those Elements; for it is my Opinion, that they were all three made perfect at once, by the just Symetry of their Parts, as well adapted to each other from the very first Instant they began to form a Compositum, as they have appear'd since: That Grinding of the Particles of the first Element, invented by *Des Cartes*, in order to form the second and third, of the Dust and other Superfluities thereof; not only supposes some Imperfection in the first Principle, as if the Perfection of its Productions, depended of a second Thought or Reflection; but likewise an

Interval of Time in the Production of the most essential Parts of the Universe, which is a Contradiction of its Existence; since those Elements being made purely for the Benefit of the Earth; and all the Productions thereof; it is very reasonable to suppose, that if the Earth was not prior to them; it was at least coeval; and that the inexhaustible Source whence they proceeded, had Matter enough in Store to form them all, without having Recourse to the penurious Expedient, of waiting for the Shreds, and Refuse of the Particles of the first Element; to form the second and third therewith. And since the first and second Element were to be extended over the Surface of the Earth; and the Particles they were composed of, were to direct themselves accordingly, how could such a Thing have been done, since the Limits nor the Form of their Extension was not fixed yet; it is true, that we may have Recourse for that to the infinite Knowledge, of the first Principle, who knew the Limits he had designed for each Being; but why should we have Recourse to metaphysical Means; when we can appropriate Things to an easier Manner of understanding them, and more agreeable to our natural Conceptions; for it is more agreeable to these Conceptions, that the first and second Element having been formed for the Utility of the Earth, and to encompass it; if the Earth was not prior; it must have been at least coeval to them; since the first Principle does nothing in vain; and if the Earth had been posterior in its Formation to the first and second Elements those two Elements should have been consider'd as useless, at least for all that Time the Earth had been forming of their Superfluity. But what should have been; besides, the Want of Capacity in the Artist, to have set such an incomprehensible Multitude of Particles a going at Random, and leave to pure Hazard, the perfecting of his Work, by breaking, grinding, and polishing those Particles, which he had left in a monstrous Confusion.

It is also my Sentiment, that those Particles, which composed the three Elements, were directed to Motion; that very same Instant the supreme Being willed their Explosion, and that it was by Means of that Motion they were actually exploded; that they sallied out from their Source, in the same Manner a River which overflows its Banks, spreads itself over a flat Superficies; each of them following its natural Impulse and Tendency, as well towards their common Center, as towards each other; which Motion and Direction, they have preserved since, without the least Alteration or Diminution; for as that Motion was the second Principle of their Existence, and not a Consequence resulting from their Existence, as in Beings produced, since, by Generation; that Motion order'd so well the Parts from the Beginning, which concurred to it, and established among them so natural and beautiful a Harmony, that none of them obstructing or pressing too hard on the other, but, on the contrary, assisting one another mutually in their several Functions; and their Texture being so compact as to admit of no heterogeneous Body, to obstruct their Rotation, it is almost impossible they should suffer the least Change, or Alteration.

The Difference we discover in the different Bodies, which compose both the celestial and terraqueous Globe, does not consist in the Difference of the Matter those Bodies are compos'd of (since the Matter is the same every where) but in the different Configuration of the Particles of that Matter, and in the lesser or greater Velocity of their Motion.

For the experimental Philosophy gives us Room to suppose, that the Sun which was placed in the Center of the System, must have been there, before the actual Explosion thereof, as a round and smooth Globule, composed of an incomprehensible Infinity of other Globules, of the same Form, but of different Sizes; which Globules, by the actual Expansion of the whole System, finding themselves more at Liberty to follow their natural and violent Propensity to Motion, unfolded themselves into a much greater Volume, to fill the whole Center of the System, which by the same Expansion was also become much larger; much as a certain Quantity of Quick silver, confined within a narrow Compass, search to extend itself, when it is allowed more Room: That natural Propensity to Extension, increasing rather than diminishing, the greater is the Space allowed for it; and its Motion increasing on Proportion as it has more Room to move,

The globulous Particles which compose the Sun's Substance, being still more perfect in their globular Configuration than those of Quicksilver, and therefore indued with a still much greater Velocity; like them, they are in a perpetual violent Motion, to extend their Limits still further and further, and that Motion, and the insuperable Obstacles they meet with to extend themselves further, occasion a violent Friction among them, which produces Heat and Light; from which Velocity and natural Propensity to Expansion proceeds likewise its Rotation in its Orbit, in order to find a Place to break through, to explode itself further. The same Thing may be said of the fixed Stars.

As for the *Planets*. They are round, thin, compact and smooth Bodies, composed of Particles of different Configuration, but all united in so perfect a Mechanism, that there is not the least Irregularity therein; being all joined together to maintain in the whole Frame the natural Motion thereof, which is that of proceeding gradually each in its Orbit, in order to accomplish their periodical Revolution round the common Center of the whole System.

The Figure of the Planets being round, none of the Sides thereof has a greater absolute Gravity than the other, but each Side equiponderate the other opposite to it, otherwise there would frequently happen some Disorder in their periodical Revolution; either by the ambient Atmosphere pressing too hard on either Side, and thereby obstructing the Rotation, or by the lighter Side exhausting at last its mobile Faculty, by the too violent and too frequent Efforts it would be obliged to make, to rise the heaviest: But they are all placed in Equilibrio on their Axis, the better to be accelerated in their Progression, by the ambient Atmosphere pressing gently on them.

The *Earth* admits in its Composition a greater Quantity of different Particles of different Forms, than the Planets, and the Texture thereof is much looser, as appointed for quite different Purposes; for the Earth is not to reflect the Light of the Sun as the Planets do; but, on the contrary, to leave a Passage through its porous Substance to the Sun's Beams, in order to facilitate the Vegetation, Crystallization, &c. forming in its Bosom.—The Earth has also a Principle of Motion peculiar to itself, and as perfect as that of the Planets; though we are not so sensible of it, because we are carried along with it.

All the sublunary Things which seems to us subject to Succession of Time, to Vicissitude or Changes, have all an actual Being from the Beginning; for there is nothing created *de novo*; and the first Animal of each Kind contained actually all the Animals which have been seen since, and will be seen hereafter; as the first Plant did all the other Plants; the first Mineral all the other Minerals, &c. or rather, it is nothing else but the same Animal, the same Plant, &c. renewed in infinitum: For if Things were created *de novo*, in the same Manner they have been created at first, and with the same Faculty of reproducing themselves, by means of the infinite Multitude of actual Beings each of them contain in Miniature, there should be also other Worlds created to contain them.

The supreme Being having done nothing in vain, but all Things having been created to some Purpose, there is no such Thing as a Vacuum in Nature, either as *absolute* or *coacervatum*. There is no absolute Vacuum, because the Universe is entirely full of Matter; otherwise, that Part which should remain empty, would be a needless or superfluous Place, formed without any View or Design, which would argue an Indifference in God with regard to his Operations, which is incompatible with his infinite Wisdom. There is no *coacervatum Vacuum*, since a Thing containing, supposes necessarily a Thing contained; but if there was a *coacervatum Vacuum*, it would be a Thing containing, and nothing contained in it, which is a Contradiction.

This Question on the *Vacuum* has much puzzled both ancient and modern Philosophers. The Antients in their Controversies distinguished two Kinds, a *Vacuum Coacervatum*, or a *Vacuum Interspersum*, or *Diffiminatum*.

Vacuum Coacervatum, is conceived as a Place destitute of Matter; such *e. gr.* as there would be, should God an-

nihilate all the Air, and other Bodies within the Walls of this Chamber. The Existence of such *Vacuum* is maintained by the Pythagoreans, Epicureans, and the Atomists or Corpuscularians; most of whom assert such a Vacuum actually to exist, without the Limits of the sensible World. But the modern Corpuscularians, who hold a *Vacuum Coacervatum*, deny that Application, as conceiving that such a Vacuum must be infinite, eternal, and uncreated.

According then to the latter Philosophers, there is no *Vacuum Coacervatum* without the Bounds of the sensible World; nor would there be any Vacuum, provided God should annihilate divers contiguous Bodies, than what amounts to a mere Privation, or nothing: The Dimensions of such a Space, which the Antients held to be real, being by these held to be mere Negations, that is, in such a Place there is so much Length, Breadth, and Depth wanting, as a Body must have to fill it.

The *Cartesians*, however, deny any *Vacuum coacervatum* at all; and assert, that if God should immediately annihilate all the Matter, *v. gr.* in this Chamber, and prevent the Ingress of any other Matter, the Consequence would be, that the Walls would be contiguous, and contain no Space at all.—And they add, that if there be no Matter in a Chamber, the Walls can be conceived no otherwise than as contiguous, those Things being said to be contiguous, between which there is not any Thing intermediate: But if there be no Body between, there is no Extension between; Extension and Body being the same Thing: And if there be no Extension between, then the Walls are contiguous; and where is the *Vacuum*?

Vacuum diffiminatum, or *interspersum*, is that supposed to be naturally interspersed in, and among Bodies, in the Pores of the same Body, and in the Interstices between different Bodies.—It is this Kind of *Vacuum* which is chiefly disputed among the modern Philosophers: The Corpuscularians strenuously asserting it, and the *Peripateticks* and *Cartesians* as itiffly impugning it.

The great Arguments the *Peripateticks* use against a *Vacuum interspersum*, is, that there are divers Bodies frequently seen to move contrary to their own Nature and Inclination; and for no other apparent Reason than to avoid a *Vacuum*: Whence they conclude, that Nature abhors a *Vacuum*, and give us a new Class of Motions ascribed to the *fuga vacui*, or Nature flying a *Vacuum*.

Such is the rising of Water in a Syringe upon the drawing up the Piston; such also is the Ascent of Water in Pumps, the swelling of the Flesh in a Cupping-Glass, &c.

The *Cartesians* deny, not only the actual Existence, but even the Possibility of a *Vacuum*: And that on this Principle, that Extension being the Essence of the Matter or Body, wherever Extension is, there is Matter; but mere Space or Vacuity is supposed to be extended, therefore it is material. Which Sentiment is the most agreeable to Reason, since according to my own Sentiment, Extension is the Protraction of a Body according to all its Dimensions, which Protraction cannot be effected but by an immediate Contact of all the Points of the extended Body, with other Bodies over which it is extended, whereby it is supported in its Extension, otherwise the Particles of that Body could never be protracted to any Extension, it being unconceivable, and even contrary to a daily Experience, that the Particles of the extended Body at so great a Distance from each other, could mutually support one another, but on the contrary, must immediately follow their natural Propensity towards their common Center.

On the other hand, the corpuscular Authors prove, not only the Possibility but the actual Existence of a *Vacuum*, from divers Considerations, particularly from the Consideration of Motion in general; and that of the Comets, Planets, &c. in particular; from the Fall of Bodies, from the Vibration of Pendulums, from Rarefaction and Condensation, from the different specific Gravities of Bodies, and from the Divisibility of Matter into Parts.

1. It is argued, that Motion could not be effected without a *Vacuum*.—This is what *Lucretius* urged long ago.—*Principium quoniam cedendi nulla daret res—Unde que materies quoniam slipata fuisset.*

The Force of this Argument is pretended to be increased

creased from the two following Considerations, viz. that all Motion is either in a straight Line, or in a Curve which returns into itself, as the Circle and Ellipsis; or in a Curve which does not return into itself, as the Parabola, &c. and, secondly, that the moving Force must be always greater than the Resistance.

For, they suppose, that hence it follows, that no Force, even though infinite, can produce Motion where the Resistance is infinite; that consequently there can be no Motion either in a straight Line, or a non-returning Curve; because in either of these Cases the Protrusion, and consequently the Resistance, would be infinite.—That there remains, therefore, only the Motion in a revolving Curve, practicable; which must either be a Revolution upon an Axis, or an annular Motion round a quiescent Body; both which are again impossible in an elliptick Curve; and consequently all Motion must be in Circles geometrically true, and the revolving Bodies must either be Spheres, Spheroides, Cylinders, or Portions of them exactly geometrical, otherwise their Revolution in a Plenum would be impossible: But such Motions or such figured Bodies we do not know in Nature; therefore there is a Vacuum. It is my Sentiment, that this Gibberish, which scarce any Body understands, does not at all prove a Vacuum; for though the World be full of Matter from the Beginning, that Matter is so subtle, and so well adapted to the different Phenomena which happens in it, that far from being an Obstacle to them, it on the contrary contributes towards rendering them more perfect, and towards answering in a more regular Manner, their several different Purposes: Which Assertion I prove by the same Example of Motion, which is brought in this Place to prove a Vacuum; for we must be convinced by an Infinity of Experiments, that it would be impossible to regulate any Motion whatever, if there was not some Resistance in Nature, either to moderate its too great Impetuosity, according to the Intentions of the first Motor, or to stop it entirely, when those Intentions have been answered. That some subtle Matter serves likewise to keep that Motion in a certain Regularity, by maintaining it in a certain Degree of Velocity for a certain Space of Time; which could not be done if there was a Vacuum; for as the Body in Motion could not meet then with any Resistance, once set agoing, it would always retain the same Degree of Velocity it received from the first Impulse, and never stops of itself; which Motion a Vacuum (suppose such a Motion was possible, which I cannot believe) could never be regular, for as there would be then no ambient Atmosphere to maintain it in the Direction it received from the first Impulse, it could never be carried in a straight Line, but decline from the second Instant of the Impulse, either to the Right or Left, according as the Disposition of the Parts of the Body moved, should incline it more towards one Side than the other; and if even it should happen that all its Parts should be in Equilibrio, the Motion could never be but circular, and even that but a very weak, short, and irregular one, let the Impulse be ever so violent, which could then contribute to nothing more than to a greater Irregularity of the Motion. I have said, that I do not even think a Motion possible in Vacuum, since it is my Opinion, that it is the Resistance the Body moved meets with from the subtle Matter, which causes the Vibrations; which is also confirmed by Experiment, that a Motion is increased or accelerated by meeting with a Resistance from some foreign Body, provided that Resistance be proportional to the Motion, i. e. the Body be not too hard, and the Vibration against it too violent; which is not to be feared from the subtle Matter, which being in a fluid State, accommodates itself easily to the Motion given by the first Impulse.

2. They pretend that the Motions of the Planets and Comets demonstrate a Vacuum: Thus Sir Isaac Newton, 'That there is no such fluid Medium as Æther (to fill up the porous Parts of all sensible Bodies, as the Air, and interstellar Parts, and to make a Plenum) seems probable, because the Planets and Comets proceed with so regular and lasting a Motion, through the celestial Spaces, both from and to all Parts: For hence it appears, that those celestial Spaces are void of all sensible Resistance, and consequently of all sensible Matter. For the resisting Force of fluid Mediums arises partly

from the Attrition of the Parts of the Medium, and partly from the Inactivity of Matter.—Now that Part of the Resistance of any Medium which arises from the Tenacity or Attrition of its Parts, may be lessened by dividing the Matter into smaller Parts, and by rendering those Parts more smooth and slippery; but that Part of the Resistance which arises from the Inactivity of Matter, is always in proportion to the Density of the Matter, nor by any other Means, except by diminishing the Density thereof.

Consequently, if the celestial Regions were as dense as Water or Quicksilver, they would resist almost as much as Water or Quicksilver; but if they were perfectly dense, without any interspersed Vacuity, though the Matter were ever so fluid and subtle, they would resist more than Quicksilver does; a perfectly solid Globe in such a Medium would lose above half its Motion, in moving three Lengths of its Diameter; and a Globe not perfectly solid, such as the Bodies of the Planets and Comets are, would be stopped still sooner. Therefore that the Motion of the Comets and Planets may be regular and lasting, it is necessary the celestial Spaces be void of all Matter, except perhaps some few, and much rarified Effluvia of the Planets and Comets, and the passing Rays of Light.—Neither this mechanical Reasoning of Sir Isaac destroys the Existence of the subtle Matter, nor asserts the Existence of a Vacuum, (if we can attribute that Name Existence to a Thing which is a Negation thereof) for though the celestial Bodies, viz. the Planets and Comets, be environed by the subtle Matter, and their porous Substance penetrated by Part thereof, it does not at all obstruct their natural Motion; on the contrary, it maintains it in that Regularity it received from the first Impulse; for that subtle Matter forming an Atmosphere round the Body of the Planet, the upper Part and back Part of that Atmosphere presses gently on those Parts of the Body of the Planet, which they touch immediately, while the other Part of the Atmosphere, which is underneath the Planet, gives Way as gently to that Compression; otherwise the Planet could never be kept steady in its natural Progression, but should reflect one Way or other, which would cause a very sensible Disorder in the whole System. As to Sir Isaac's Comparison between the Fluidity of Water and Quicksilver, and that of the subtle Matter, it is very lame; for it suffices to say, that the Fluidity of the subtle Matter is proper to itself, and appropriated to the several different Phenomena it is to produce.

3. The same Author deduces a Vacuum from the Consideration of the Weights of Bodies, thus:—'All Bodies about the Earth gravitate towards the Earth; and the Weights of all Bodies equally distant from the Earth's Center, are as the Quantities of Matter in these Bodies. If the Æther therefore, or any subtle Matter, were altogether destitute of Gravity, or did gravitate less than in Proportion to the Quantity of its Matter: because (as Aristotle, Des Cartes, and others argue) it differs from other Bodies only in the Form of the Matter; the same Body might by the Change of its Form, gradually be converted into a Body of the same Constitution with those which gravitate most in Proportion to the Quantity of Matter. And on the other Hand, the most heavy Body might equally lose their Gravity, by gradually changing their Form; and therefore the Weights would depend upon the Forms of Bodies, and might be changed with them; which is contrary to all Experiment.' This Reasoning (if not almost unintelligible) is at least as weak as the other, to establish a Vacuum, since it is founded on an entirely false Supposition; for though Gravity be placed in the Disposition of the Particles of the Matter, and a Body be more or less heavy, according to the Difference of that Disposition, it could not be concluded hence, that the subtle Matter, which is the lightest of all Bodies that gravitate, could become heavier, by altering the Configuration of its Parts, since that Alteration is impossible; and if possible, it would no longer be considered in our System as a subtle Matter; but by its gravitating then towards its Centre, in the Manner of the heavies, should leave room for other subtle Matter of the same Consistence, it had before that Transformation.

tion. Besides, that subtle Matter, as I consider it, gravitates as much, in Proportion to its Form, or even with a greater Celerity towards its Centre, than the heaviest Bodies; but as it is of a globular Figure, and perfectly smooth, these Globules which arrive first to the Center, being compressed by these which touch them immediately a-top, give Way to them, these to the others, and thus successively by a perpetual Rotation.

4. The same Author pretends, that the Descent of Bodies proves that all Space is not equally full; which he attempts to prove thus: 'If all Spaces were equally full, says he, the specifick Gravity of that Fluid, with which the Region of the Air would in that Case be filled, would not be less than the specifick Gravity of Quick-silver or Gold, or any other the most dense Body; and therefore neither Gold, nor any other Body, could descend therein. For Bodies do not descend in a Fluid, unless that Fluid be specifically lighter than that Body. But by the Air-Pump we can exhaust a Vessel, till even a Feather shall fall with a Velocity equal to that of Gold in the open Air: The Medium, therefore, through which the Feather falls, must be much rarer than that thro' which the Gold falls.'

'The Quantity, therefore, in a given Space, may be diminished by Rarefaction: And why may not be diminished in *infinitum*: Add, that we conceive the solid Particles of all Bodies to be of the same Density; and that they are only rarifiable by Means of their Pores: Whence a Vacuum evidently follows.' I deny that the Descent of Bodies proves that all Space is not equally full; which is deduced, as I suppose, from the different Degrees of Rapidity, discover'd in the Descent; for tho' some Bodies descend with a greater Rapidity than others, that should not be attributed to the Vacuity of the Places they descend through, but to the Configuration of the Body descending, which admit of a greater Quantity of Contacts, of the super-incumbent subtle Matter, than from that which is underneath; or to its Volume, which dispersing the subtle Matter at a vast Distance, on both Sides, bear thereby the whole Weight of the super-incumbent, because that Expulsion accelerating the Motion of the subtle Matter which is on the Sides, incapacitates it thereby to bear so well part of the Weight of the super-incumbent, as it would have done, if so great a Dilatation had not happen'd. I deny, likewise, that if all Spaces were equally full, the specifick Gravity of that Fluid, with which the Region of the Air would in that Case be filled, would not be less than the specifick Gravity of Quicksilver or Gold; since the Gravity of that Fluid, answers the Designs of the first Principle whence it proceeds, as Quicksilver or Gold does: Though in a quite different Manner; for as Gold, by the natural Configuration of its Parts, was designed to be a very heavy Body; the subtle Matter, likewise, by the Configuration of its Parts, was designed to be the most fluid of all Bodies; even of that Fluidity which is scarce sensible; which Fluidity, therefore, is a proper Medium for heavy Bodies to descend through. As for the Example of a Feather in an Air-Pump, brought by the Author to support his Reasoning, it does nothing to the Purpose, since it proves only, that the subtle Matter can be rarified to such a Degree by its Motion being accelerated by Means of the Air-Pump, that it gives Passage to the lightest Bodies.

5. The same Author pretends, besides, 'that there is a Vacuum, is evident by the Vibrations of Pendulums: For since those Bodies, in Places out of which the Air is exhausted, meet with no Resistance to retard their Motion, or shorten their Vibrations; it is evident there is no sensible Matter in those Spaces, or in the occult Pores of those Bodies.' To which I answer, that the greater Freedom of the Vibrations in those Places, does not proceed from their Meeting with no Resistance, but the subtle Matter being there more rarified than any where else, the Resistance is better appropriated to the Motion.

As to spiritual Substances, I'm of Opinion, that there was from all Eternity, an immense, infinite, inexhaustible, and incomprehensible Substance, subsisting by itself, independently of all corporeal Beings; containing all Things by his Immensity, producing all Things by his Omnipotency, and governing all Things by his Wisdom; and whence all other spiritual Substances proceed by Par-

ticipation; some of them existing, likewise, independently of Corporality; and other informing Bodies; tho' this last Kind of spiritual Substances, acquire no greater Degree of Perfection, by that Information; but are as perfect at the very Instant of their Emanation, as those are which exist by themselves; neither are they subject to the least Change or Vicissitudes, or contract the least Imperfection, by that Union with the Body; their most essential Perfections, *viz.* Impassibility, Immutability, Immortality, and all the other Perfections, being inseparable from a spiritual Being. Those Substances have no particular Residence in the Bodies they inform, but are diffused throughout every Part thereof, animating them all equally, though several Philosophers, through Want of a due Attention, to the different Disposition of the different Organs, appropriated in the Body, for the several different Functions of the Soul, have falsely imagined, some of them, that it resided chiefly in the Brain, some in the Heart, and others even in the Liver: It is true, that the Soul performing its Operations in a more perfect Manner (according to our Manner of conceiving Things) in some Parts of the Body, than in others, has occasioned the Mistake. Those who have placed the chief Residence of the Soul in the Heart, have been prompted to it, by the Blood being formed in that Part; by Means of the Circulation thereof, they imagined, Life was communicated to all the other Parts of the Body: Those who fixed it in the Liver, did it for the same Reason, pretending that the Blood was form'd in that Viscera, not in the Heart. And those who have fixed it in the Brain, have done it, because that Part seems to command all the others in general; that it is where the Soul performs its most noble Functions; and where its most excellent Faculties reside, *viz.* Understanding, Imagination, Will, &c. but this proceeds not from the Soul residing in a particular Manner in the Brain; but because the Organs of that Part, have been appropriated by Nature to those excellent Operations; for to appoint a principal Seat for the Soul, in either Part of the Body, is to admit a Divisibility in a spiritual Substance, which is susceptible of none; for though the Soul be confined in the Body (by a Miracle of the infinite spiritual Substance, whereof she is an Emanation, otherwise she could not be confined in it) it retains still all its natural Perfections, *viz.* Immortality; since Death has no other Effect, with Regard to the Soul in particular, than by imbecillitating all the Organs which served for her Operations, obliged her to break her Confinement, and quit the Body, as being no longer of any Use to her; nor she, reciprocally of any Use to it; and then return to her first Principle, to exist by herself. Impassibility; for the Soul is as impassible in the Body, as it is when separated from it; it is true, that by her Means, the several Parts of the Body are render'd sensible, *i. e.* that by her Impression, on the several Humours, which she prepares for the Preservation of the whole Microcosm, the most subtle, or volatile Parts of the Humours being exalted from them, are diffused throughout all the Parts, whereby the Sensation is produced; therefore it is these Particles, which though exalted, and volatilized by the Soul, remain still material; and are no Portion thereof; it is, say I, those Particles that are wounded, while the Soul itself remains invulnerable; otherwise it were not a spiritual Substance; for every Substance that can be immediately affected by a material Body, so as to be susceptible, then, of some Alteration, must necessarily be a material Substance.

There remains no other Faculty, *in actu*, after the Soul is separated from the Body, but the Imagination; all the others being then only *in potentia*, *i. e.* that they are capable of operating in the same Manner they have done, was the Soul to animate another Body; but the Imagination acts as it did while assisted by the Organs; or rather in a far greater Degree of Perfection; because it being no longer under the Direction of human Conceptions; it follows, entirely, its innate Propensity, which extends then beyond all Limits; and centers itself in that Infinity, which is its Source. But this Manner of imagining Things the Soul is capable of after it is separated from the Body, is not the same as that it follow'd when confin'd in it; for all that is capable, or will be capable to all Eternity to strike a perfect Imagination, is but a single instantaneous Act of that Imagination.

P H Y S I C K.

PHYSTICK, more properly called *Medicine*, is the Art either of preserving Health, or of recovering it when lost.

I say that *Physick* or *Medicine*, is the Art of preserving Health; not by making an Apothecary's Shop of the Body of a Person who is in perfect Health, and thereby destroying it, instead of preserving it; but by a Physician taking Care (when consulted by a Person in Health, on what he must do to continue so) to caution him against all Excess and Debaucheries, which he knows could impair that Health.

I add, *or of recovering it when lost*; which is in fact the chief, and most essential Employment of a Physician, who is very seldom wanted in any other Case; for the best Physician a Person in Health can consult, is his own Prudence, or Discretion; but when that Health is considerably impaired, it is then that he must have Recourse to a learned and experienced Physician, who is the sole Person capable to recover it.

Hippocrates defines *Medicine*, the Addition of what is wanting; and the Retrenchment of what is redundant. *Galen*, the Art of preserving present Health; and of retrieving it when past. *Herapbilus*, the Knowledge of Things good, indifferent, and ill with Regard to Health. And by *Boerhaave*, the Knowledge of those Things, by whose Application, Life is either preserved sound and healthy, or when disorder'd, is again restored to its pristine Healthiness.

This last Definition of *Boerhaave*, is in my Opinion a very weak one, for it confines *Medicine* to the single Administration of the Remedies, which makes but one Part thereof, and that not the most essential; since *Medicine* consists as well in the abstaining from the Administration of Remedies, when the Symptoms require it, and Nature declares itself favourable, either by a Crisis, or some other seasonable Evacuations; as in the Administration thereof: Nay *Boerhaave* does not even use the Term *Administration*, but only that of *Application of Remedies*, which in Strictness signifies an outward Application, which belongs properly to Surgery; thereby confining *Medicine* to Surgery alone.

Physick or *Medicine* is divided into five principal Branches, the first considers the human Body as curable, and is called *Physiology*; the Objects of this Part are called *res naturales*. The second considers the Diseases, their Differences, Causes, and Effects: As it considers the Causes in general, it is called *Pathology*; *Atiology* when it penetrates into their Causes; *Nosology* when it examines their Differences: And *Symptomatology*, when it explains their Effects. The Objects of this Part, are called *res præternaturales*, or beyond Nature.

The third Branch considers the Signs or Symptoms, and how to form a just Prognostick, or Judgment from them; with Regard either to the Administration of proper Remedies, or to pronounce in the Affirmative, on the Recovery, or the dangerous State the Patient is in: This is called *Semeiotica*; and its Objects are natural, non-natural, and preter-natural.

The fourth Branch considers the Remedies, and their Use, whereby Life may be preserved, whence it is called *Hygiene*. Its Objects are what we strictly call non-natural.

Lastly, the fifth furnishes the *Materia Medica*, its Preparation and Manner of Exhibition, so as to restore Health, and remove Diseases, and is called *Therapeutica*, containing the *Dietetica*, *Pharmaceutica*, *Chirurgica*, and *Jatrica*.

Therefore to proceed with the same Order in this useful Treatise, I have done in all others, I'll begin by an accurate Explication of the first Branch of *Medicine*, viz. *Physiology*; since no Body can pretend to be a good Physician, without as perfect a Knowledge as possible can be acquired of the Œconomy of the human Body, called *Animal Œconomy*; which Œconomy consists chiefly in explaining the Parts thereof, their Structure and Use; but as I have already given that Explication at large in my Treatise of *Anatomy*, under the Letter *A*; I'll content myself with examining carefully in this Place, the Humours of the human Body, since they are the Seat of all our Diseases: And in Proportion as they are predominant

over one another, are the Occasion of the Difference of Temperaments or Constitutions.

HUMOUR, in its general Sense, signifies the same as *Liquor* or *Liquid*; and is applied in *Medicine* to any Juice, or fluid Part of the Body, as the *Chyle*, *Blood*, *Fat*, *Serum*, *Lymph*, *Spirits*, *Bile*, *Seed*, *Saliva*, and *Pancreatick Juices*, &c.

The four Humours so much talked of by the antient Physicians, are four liquid Substances, which they suppose to moisten the whole Body of all Animals, and to be the Cause of the divers Temperaments thereof. Those are the *Blood*, *Phlegm*, *Bile*, and *Melancholy*, or *Atra Bilis*.

They say that the Blood is a hot and humid Juice, in which Life chiefly consists: That the Phlegm or Pituita is humid and cold: The Bile a serous Liquid of a yellow Colour, swimming in the Blood: And lastly, call *Melancholy* or *Atra Bilis*, that purple and blackish Part of the Blood, which settles at the Bottom of Vessels, which they imagine cold and dry; but this is, in fact, but a mere Imagination; for neither that yellowish Serum seen in the Blood, is bitter like the Bile; nor the blackish Part of the Blood acid, like the *Melancholy*.

Notwithstanding which they deduce the different Temperaments or Constitutions from those four Humours, in Proportion as they are variously mixed together, with Regard to the principal Qualities as they call them, viz. of Heat, Cold, Humidity, and Siccity.

Therefore, in their Sentiment, according to the learned *Fernel's* Definition, *Temperament is the Harmony of the principal Qualities which are found in the Mixts*.

They distinguished two Kinds of Temperaments, the one *ad pondus*, with Respect of Weight; the other *ad justitiam*.

Temperament ad pondus, is where the elementary Qualities are found in equal Quantities, and in equal Proportions; such as they are supposed to be in the Skin of the Fingers, without which those Parts would want the Power of distinguishing Objects with sufficient Accuracy.

Temperament ad justitiam, is that which contains unequal Portions of these Qualities, but yet in such Proportion as is necessary for the Discharge of the Functions proper to the Part. Such is the Temperament in a Bone, which contains more earthy than aqueous Parts, to make it more hard and solid for its Office of sustaining.

Galen observes, that the *Temperamentum ad pondus*, is only imaginary; and that though it were real, it could not subsist above one Moment.

It must be observed, that though but one of these Qualities, viz. either Cold or Siccity be predominant, it is notwithstanding called by them *Temperament*, viz. either dry or cold, &c. Likewise if two Qualities be predominant at once, as it happens, say they, in each Element; the *Temperament* is called either *fiery* or *bilious*, viz. where Heat and Siccity; or *sanguine*, where Heat and Humidity; or *phlegmatick* or *pituitous*, where Cold and Humidity; or lastly, *melancholick*, where Cold and Siccity are found to be predominant.

Whence they infer, that a *sanguine Temperament* is the best for a long Life; because, say they, Life consists in the natural Warmth, and radical Humidity: And they are of Opinion, that a *bilious Temperament*, mixed with Melancholy, contribute much towards rendering a Man ingenious and witty; in which they are not mistaken, since the Bile sharpens the Wit, and Melancholy fixes our Attention: They say that the Pituita mix with Melancholy, renders a Man stupid; that the Bilious, are violent and passionate: And the Sanguine, indolent.

Those Temperaments, if we will believe them, are changed either by the Consumption or Irritation of the Humours; or by eating too much, or bad Aliments; or by other Causes, either internal or external.

The modern Physicians do not allow of these Divisions of Humours of the Antients; but chuse rather to distinguish them into Nutritions, called also Elementary, as Chyle and Blood; those separated from the Blood, as Byle, Saliva, Urine, &c. and those return'd into Blood.

Humours again are distinguished into natural, or salutary, or morbid and corrupted. To the former belong all the Juices ordinarily secreted for the Uses of the Body.

To the latter belong those compound Humours, which thickening and growing putrid, cause Tumors, Abscesses, Obstructions, and most Diseases. Of the former *Humours* I have spoke at large, in my Treatise of Anatomy; and of the latter I'll speak in this Place, distinguishing them by various Names, viz. *malignant, adust, acrimonious, corrosive, crude, peccant, &c. Humours*; as more proper for my present Subject.

A *malignant Humour*, is that which in a Disease renders it more than ordinarily dangerous and difficult of Cure, as in epidemical and infectious Fevers, attended with Spots and Eruptions of various Kinds.

Adust Humour, is that which by long Heat becomes of a hot and fiery Nature; such is Choler supposed to be. Melancholy is usually considered as black and adust Bile. Blood is said to be adust when by reason of some extraordinary Heat, its more subtile Parts are most evaporated, having the grosser with all the Impurities therein, half torried, as it were.

Acrimonious Humour, is that which dissolves other Humours in the Body.

Acid Humour, is that which coagulates the animal Fluids, and produces Obstructions with all their Train of Consequences.

Corrosive Humour, is that which carries Devastation wherever it passes, even breaking and lacerating the Texture of the Fibres, &c.

Crude Humours, are those which want that Preparation and Elaboration, which they ordinarily receive from a thorough Digestion. The Retainers to the Doctrine of Trituration, hold that the Crudity of the Humours only consists in this, that they are not broke and comminuted so much as they should be by the ordinary Action of the Stomach.

Peccant Humours, are those which offend either in Quantity or Qualities, *i. e.* when they are either morbid or in too great Abundance; which Humours are the Cause of most Diseases.

This ushers us into our second Branch of Medicine, called *Pathology*, and which considers Diseases in general.

Disease, in Medicine, is that State of a living Body, wherein the principal Functions thereof, are either obstructed, impaired, or some of them entirely suspended.

A *Disease*, is an Indisposition contrary to Nature, whereby the Action of some Part is immediately injured.

A Disease, is a depraved and disorderly State of the solid and fluid Parts, whereby all, or some of the Functions either of the Body or Mind, or both, are either abolished or impaired.

An ingenious Author holds the Essence of a Disease to consist in a Want of that Equilibrium between the solid and fluid Parts, which is necessary to the Maintenance of Health: Others add, that all Diseases arise either from too lax or too strict a Tension of the Fibres.

Several Authors have given us very compendious Theories of Diseases, reducing them all to some one general Disaffection. *Bontakoe* deduces all the Diseases of the human Frame from the *Scorbutus*:—*Musgrave*, from the *Arthritis*:—*Dr. Woodward*, from the Bile:—Others imagine all Diseases the Effects of a *pocky Virus*, which has lurked in the Seed ever since the Sin of *Adam*:—*Helmont*, and *Serenus the Dane*, take them to depend on some extraneous Ferment, formed in or out of us. Lastly, it appearing from the Observations of *Pliny*, *Kircher*, *Langius* and *Bonomo*, that there are little Worms in feverish Blood, Pustules, Carbo's, and the Itch; divers Physicians have took Occasion to suspect, that all Diseases arise from Worms.

For my Part I am of Opinion, that the original Cause of all Diseases in the human Body, proceed from the Imperfections of the Ferment of the Stomach, whereby the Coction of the Aliments is rendered imperfect; and the different Disposition of the Pores of the Body, which are too much contracted or too much dilated; since from a bad Coction proceeds the Imperfection of the Chyle; for of an imperfect Coction is formed a Chyle, too much loaded with the coarser Particles of the Aliments, which should be evacuated with the Excrements, and which on the contrary being ushered along with the Chyle, not only retards it in its Motion, but forcing their Way through the different Meats, it flows through in its Progress to the Blood, dilates with Violence the several

small Vessels, Glands, &c. they meet with, so as to lacerate those which are less capable to resist that Violence, and obstruct some others, so that they are quite imbecillated in their Functions, till they be restored to them by means of the Remedies prescribed by a judicious Physician. The Corruption of the Mass of the Blood occasioned also thereby, either in Part or totally, is not one of the least of our Diseases.

The different Disposition of the Pores of the Body, contributes likewise much towards them; for by those Pores being too much dilated, there ensues a too great Dissipation of the Spirits, and consequently of the native Warmth; if on the contrary, the Pores be too much contracted, the Humours which should have perspired through them being opposed in their Passage, either fall back on the Mass of the Blood, where they cause Obstructions and several other Disorders; whence ensue several Diseases, more or less dangerous, according as those Humours superabounds; or on the several Parts of the Body, where they cause Fluxions, Tumors, Ulcers, &c.

Some Diseases only impair the Use of the Part, as the Ophthalmia, Gout, &c. Others destroy it entirely, as the Gutta Serena, Palsy, &c. Some affect the whole Body, as the Fever, Apoplexy, Epilepsy, &c. others only impair a Part, as the Asthma, Colick, Dropsy, &c. Some only affect the Body, as the Gout; others disturb the Mind, as Melancholy, Delirium, Vertiges, &c. others affect both the Body and Mind, as the Mania, Phrenzy, &c.

As the Actions or Conditions of the Body, so also the Diseases or Effects thereof may be reduced to three general Heads, viz. 1. Diseases of the *solid Parts*.—2. Those of the *fluid Parts*.—And 3. Diseases compounded of both.

A popular Syllabus of Diseases may be given, as follows:—The *solid Parts*, *i. e.* the Bones and Flesh, may be disordered five Ways, viz. rendered turgid by Tumors, cut with Wounds, corroded by Ulcers or Caries's, removed out of their Places, as in Hernia's, Prolapsus's, and Dislocations; or discontinued by Fractures or Contusions.

Diseases of the *Fluids*, are either in the Mass of the Blood or the Spirits:—Those of the Blood are reducible to two Kinds, viz. those that thicken or inspissate, or, which amounts to the same, retard its Motions; and those which attenuates and dissolve, and consequently accelerate it.

To this latter Kind belong *Fevers*, and feverish Affections alone: All other Diseases of the Blood belong to the former.

In too thick a State of the Blood, its Principles are too crass, and its Molecules too big, whence a lentor, lazy Motion, and even Stoppage, particularly in the sinuous Passages of the Glands: Hence *Obstructions, Inflammations, Scirrhus's, Sarcoma's, Veruca, Pustules, Ectematie, Impetigines*, and other Tumors and Congestions, both in the Viscera, and Habit of the Body: And hence again, *Drowsiness, Melancholy, hypochondriacal Affections, &c.* If this thick Blood be too much replete with sharp acid Salts, it will destroy the Texture of the Parts and break out in Ulcers, as in *phthisical, scrophulous, scorbutick, and venereal Diseases, Gangrenes, Carbo's, Cancers*, and other *erosive Tumors*, according to the Quality and Degree of Saltiness and Acrimony; and from the same Source arises *Cephalalgia's, Cardialgia's, Colicks, Gout, Rheumatism, Pleuresies, &c.* which by abrading the solid Substance frequently emaciate the Body.

The Diseases of the *animal Spirits* arise either, 1. From an Intermission or Retardation of their Motion; or a Diminution of their Quantity; or,—2. From a Disorder in their Quality.

To the first Class are reduced the *Catalepsis, Apoplexy, Comacarus, Palsy, Stupor, Tremor, &c.* To the second belong the *Mania, Phrenzy, Delirium, Foolishness, Melancholy, Vertigo, Spasms, Epilepsy, hysterick Affections, Horror, &c.* Add, that as all Diseases of the Blood arise from external Causes, viz. some one or more of the Non-naturals, as Food, Air, Evacuation, &c. so those of the Spirits generally proceed from Disorders of the Blood.

Lastly, the Diseases of the *Fluids*, whether those in the Blood or Spirits, are seldom confined long thereto; but presently come to disturb and impede some of the Functions

Functions of the solid Parts, and at last corrupt the Substance of the Solids themselves. Hence compound or complicated Diseases, which are infinitely various.

Boerhaave divides Diseases into those of the *Solids* and *Fluids*.

Diseases of the *Solids* he considers either of the simple and similar Parts, or of the organical.

Similar Diseases are, 1. Those of the least and smallest *Fibres*, which are reducible to too great Tension and Laxness, too great Strength or Weakness, and a Solution of their Continuity.

2. Those of the *Membranes*, which being only Assemblages of the *Fibres* mentioned, are subject to the same Disorders.

3. Those of the last and smallest *Canals*, which are formed of such *Membranes*.

4. Of the *Membranes* composed of such *Canals*.

5. Of *Canals* composed of such *Membranes*, which are all the greater Vessels of the Body.

6. Of the *solid Parts*, which are composed of *Canals* compressed, and grown together so as to be void of Humour to distend them; or *Canals* growing into a consistent Part, the Humour hardening together with the Vessel that contain it.

Lastly, supposing these Parts all sound, Diseases may befall them with respect to their Structure, from a vice, or vicious Application of the Matter of Nutrition.

Organical Diseases.—An organical Part consisting of the several simple Parts above-mentioned, and fitted to perform any Office by means of some Humour contained in it; may be considered, either in itself, as a solid Part, or with respect to the Humour it contains: In the first View, *organical Diseases* are reducible to four Classes.

1. Disorders in the Figure and Circumstances thereof, as *Roughness*, *Solidity*, *Cavity*, &c.—To this belongs *Anastomosis*, when one Vessel opens into another; the *Diapedesis*, when a Rupture is made; *Diarexis*, when a Breach is occasioned by Corrosion; the *Emphraxis*, which is the total Obstruction of the Cavity, by a viscous grumous Matter; the *Στενωχώρα*, or Narrowness of the Passage; the *Θλῆσις*, or Compression of the Sides of the Cavity; *Συμφορῆσις*, when the Sides are quite closed up; and *Συρρίψις*, when the Vessel is so emptied that the Sides falling together, the Cavity is lost.

2. In the Number, where it is either deficient or redundant: But the Parts seldom err in this Respect, so as to occasion a *Disease*.

3. In the Magnitude; to which belong Nodes, Exostoses, and Callus's.

4. In the Situation and Connexion, as when the Ligaments are too long, or too short, when broke or depraved; also *Distortions*, *Laxations*, *Subluxations*, *Hernia*, or *Ruptures* in the Groin, Scrotum, Bladder; *Procidencia*, of the Womb, Bladder, and Rectum; Disorders of the Tendons and Muscles, particularly their flying out of their Places; the Relaxation or Rupture of the membranous Ligament that should retain them.

Lastly, there is a *Disease*, common both to *similar* and *organical* Parts, called *Solution of Continuity*; wherein their natural Cohesion is separated: As by a Wound or other Cause.

If this happen to a simple similar Part of the Body, it is called simply *Solutio continui*.—If to a compound or organical Part, it acquires a particular Denomination, from the Nature of the Part, the Difference of the Cause, or the Manner of Application; as a *Wound*, *Rupture*, *Fracture*, *Puncture*, *Fissure*, *Contusion*, *Ulcer*, *Corrosion*, *Dilaceration*, *Exfoliation*, *Caries*, &c. which all see in my Treatise of *Chirurgery*, under the Letter C.

Diseases of Fluids, considering those Fluids simply, and in themselves, may be reduced to Disorders in respect of Quantity or Quality: But considering them as contained in Solids, they may err to in Place and Proportion.

As to the *first*, such an Abundance of the Humours, as disturb the animal Functions, is called a *Plethora*.

PLETHORA, is chiefly understood of the Blood tho' sometimes of the other Humours.

The *Plethora* is the Consequence of a good Chylification, Sanguification, &c. attended with a too sparing Discharge by Perspiration.

The *Plethora* is chiefly produced in a Body whose Or-

gans of Digestion are strong, Blood-Vessels lax, Diet full of good Juice, Temperament sanguine, Mind at Ease and indolent, of a middle Age, and in a moist Air.—It renders Heat and Motion intolerable; stretches the great Vessels, and compresses the smaller: And hence Stiffness and Heaviness, and on the least Occasion Ruptures in the Vessels, Suffocation, &c.

Dr. *Freind* makes the *Catamenia*, or *Menses*, the mere Result of a *Plethora*; and will have them only an Evacuation for Relief, against the Quantity of the Blood, which he supposes to be natural to Women, from the Humidity of their Temperature, the Smallness of their Vessels, &c. Hence a Conservation in the Blood-Vessels, of a Superfluity of Aliment remaining over and above whatever is excreted by the common Ways.—*Diseases* from the Defect of Humours, we scarce know of any.

As to the *second*, such Quality of the Humours as disturb the animal Functions is called *Cacochimia*. Now this is either in the Fluids considered in themselves, their own Parts, and Composition; or considered as they concur towards constituting some Part of the Body.

Goræus gives the Name *Cacochimia*, to the Abundance, or Excess of any ill Humour; whether it be Bile, Pityuita, &c. provided there be only one that thus offends in Quantity.

If the morbid Quality be considered in the Particles of the Humour, it must either consist in an Augmentation of Bulk, whence the *Emphraxis*, *Atrophy*, *Symphyxis*, and *Syneresis*; or in the Diminution thereof, as in the *Diapnoe* and *Ceneangeia*; or in an Increase of Solidity, whence too great an Attenuation; or a Decay thereof; whence a *Lentor*, *Stagnation*, and *Cohesion*; or in the Figure, as when of spherical it become angular, and consequently, with respect to the Part it is applied to, sharp; whence *Acrimonies*, both acid, alkaline, muriatick, ammoniack, saponaceous, vitriolick, &c. and Oleosities; or in Rigidity and Flexibility; or in Elasticity; or in Cohesion, and Divisibility.

Again, all the Juices being considered together, the principal Disorders they are subject to, are too great Fluidity or Tenacity; too much Velocity in their Vessels, or too little.

Lastly, considering the Fluids are contained in the Solids, there arises divers *Diseases*, merely from their changing of Place; which may be reduced to two Classes, viz.—The grosser Humours intruding themselves into the finer Canals; and the Humours extravasating, or getting out among the solid Parts; whence *Inflammations*, *Aneurisma's*, *Varices*, *Echymoses*, *Edema's*, *Pustules*, *Dropsy*, *spongy Membranes* of the Head, Breast, Abdomen, and Uterus; and *Emphysema's*; all mentioned at large in my Treatise of *Chirurgery*, under the Letter C.

Add, that the Humours collected and stagnating among the Parts, grow putrid, purulent, ichorous, erosive, and sharp; and thus destroy the tender Stamina of Solids; whence *Sinus's*, *Fistula's*, *Ulcers*, *Gangrenes*, *Sphacelus's*, *Cancers*.

Those are the prime Differences of the Diseases of the Body, and from these arise most of the rest: So that they may be regarded, not only as Diseases, but as the Causes of Diseases.

There is another Division of *Diseases* in Use among Physicians, taken from certain external Accidents, which are common to a great many different *Diseases*: Which Distinction too has its Use, tho' some pretend that it is generally run too far. *Diseases* then, are distinguished,—

1. With respect to their Cause, into *Idiopathy*, *Sympathy*, *Protopathy*, *Deutropathy*, *hereditary*, *connate*, and *acquired*.

IDIOPATHY, is a Disease, or Indisposition, peculiar to some Member, or Part of the Body; not caused by any other *Disease*, or preceding Affection; nor having any Dependence on the rest of the Body. In which Sense it stands opposed to *Sympathy*, which is when the Indisposition takes its Rise from some prior Disorder, in some other Part of the Body. Thus a Catarrh in the Eye in an *Idiopathy*; and Epilepsy is either *idiopathick* or *sympathick*; *idiopathick*, when it happens purely thro' some Fault in the Brain; *sympathick*, when it is preceded by some other Disorder.

SYMPATHY, is an Indisposition befalling one Part of the Body, through the Defect or Disorder of another; whether

whether it be from the Affluence of some Humour, or Vapour sent from elsewhere; or from the Want of the Influence of some Matter necessary to its Action.

HEREDITARY, are *Diseases* capable of being transmitted, by Blood, from Father to Son. The *Gout*, *King's Evil*, *Madness*, &c. are *hereditary Diseases*, i. e. are transmitted from the Parents in the Stamen, or first Rudiments of the Fœtus; and such, probably, is the Origin of numerous other chronick *Diseases*.

2. With respect to their Subject, into Diseases of old Age, Children, Adults, Men, Women, Maids, pregnant, parturient, endemical, epidemical, &c.

Endemical Disease, is that which affects many People together, in the same Country; as proceeding from some Cause peculiar to the Country where it reigns:—Such are the *Scurvy* in the northern Climates; *intermitting Fevers* and Colicks, in marshy Places, &c.

Epidemical Disease, is a general or spreading Disorder, as the Plague, arising from some Corruption, or Malignity of the Air, which seizes a great Number of People in a little Time. The *Latins* call them *populares morbi*, popular *Diseases*; in opposition to those called *Sporadici*, which are only here and there, as arising from private or particular Causes; and affecting only particular Constitutions, Ages, &c.

3. With respect to Duration, into most *acute*, which terminate in four Days; *acute*, in twenty; and *chronical* which are all those of longer Continuance.

Dr. *Quincy* thinks an acute Disease, may be defined that which is attended with an increased Velocity of Blood; which, in my Opinion, is a false Definition; since the Acuteness of the Malady may equally proceed from an almost unconquerable Obstruction of the Velocity of the Blood, as from an Excess of that Velocity; since both render the Malady equally dangerous, whence it is called acute; and those Diseases are the more dangerous, in that beside the Violence of the Symptom, if there be no Time to empty the *Primæ Viæ*, it is very difficult to stop their Progress, and save the Patient.

A chronical Disease is a slow Disease, which lasts a long Time; at least upwards of forty Days: Such are the *Gout*, *Dropsy*, *Asthma*, *Peripneumony*, *Consumption*, &c. Chronick Diseases are usually owing either to some natural Defect in the Constitution; or to an irregular Manner of Living. Most of the chronical Diseases, says Dr. *Cheyne*, the Infirmities of old Age, and the short Periods of the Lives of *Englishmen*, are owing to Repletion: This is evident hence, that Evacuation of one Kind or another, is nine Parts in ten of their Remedies. In fact I know several Persons, who are continually using Purgatives, in order to procure more Room, for the Foods they are continually loading their Stomach with, and in which they glory. The Source of chronical Distempers, says the same Author, are, 1. Viscidity in the Juices, or the Over-largeness of their constituent Particles; which not being sufficiently broken by the concoctive Powers, stop or retard the Circulation, i. e. in plainer Terms, that that Viscidity of the Juices proceed from a too precipitated Coction of the Aliments, occasioned by overloading the Stomach with too much Food; whereby having more Matter than it can naturally work upon, it lets the Matter escape through the Pore, half digested: Whence ensues a Chyle, loaded with viscous Particles, which, in Process of Time, vitiate the whole Mass of the Blood, and causes those chronick Diseases, which but too often resist the most efficacious or specifick Remedies. Or, 2. Too great Abundance of sharp acrimonious Salts, whereby the Juices themselves are render'd so corrosive, as to burst or wear out the Solids; which commonly proceeds from a depraved Appetite, which craves after unwholesome and coarse Aliments, or some preter-natural ones; or those dressed in an extraordinary Manner, to gratify our Luxury, at the same Time that they destroy our Constitution; as Meat half done, Sauces, Ragouts, Fricaseys, &c. Or, 3. A Relaxation, or Want of due Force and Springiness of the Solids themselves; occasioned by Want of due Exercise, after we have loaded our Stomach with Aliments.

4. With Respect to Seasons, into *Vernal*, *Autumnal*, *continual* and *intermitting*.

5. With Respect to their Effects, into *benign*, *malignant*, *curable*, *incurable*, *mortal*, and *contagious*.

And, 6. With Respect to their State, into *Beginning*, *Progress*, *State*, *Declension*, and *End*.

The entering into a particular Examen of the Cause of a particular Disease, is called *Ætiology*. To examine their Differences, *Nosology*; and to explain their Effects, *Symptomatology*; all which I'll treat of when I enter into a particular Detail and Examen of the different Maladies of the human Body; and this leads me into the third Branch of my Division of *Medicine*.

The third Branch of *Physick* or *Medicine*, called *Le-meiótica*, is that Part which considers the Signs or Indications of Health and Diseases; and enables the Physician to judge what is, was, or will be the State, Degree, Order, and Effect of Health or Sickneſs.

INDICATIONS, in *Physick*, signifies the pointing out, or discovering what is fit to be done, and what Means applied in any Case from the Knowledge of the Nature of the Disease, and the Virtues of Medicines.

There are four Kinds of *Indications*, viz. *preservative*, *curative*, *palliative*, and *vital*.

A *preservative Indication*, is that which directs how to cut off the Cause of an approaching Disease.

A *curative Indication*, is that which shews how to remove a Disease actually formed.

A *palliative Indication*, directs how to lessen the Effects of a Disease, or take off some of its Symptoms, before it can be wholly removed.

And *vital Indication* relates to the Strength of the Body, which must be narrowly inquired into, before any Remedy, particularly a violent one, can be administer'd with Safety; and in which several Physicians are very deficient; and even in all this Branch of Medicine; for few of them take the Time to mind any of the Indications: How could they in the short Time they stay with their Patient, which is scarce long enough to feel his Pulse, examine now and then his Tongue, ask him how he has passed the Night, write a Prescription in Haste, receives his Fee, and away he goes to another, and from thence to several more, where he performs the same Ceremony, and in the same hasty Manner; which to reform, and to render the Profession reputable, and more useful, a Physician should make it his whole Study to examine carefully all the *Indications* heretofore mentioned.

1. The *preservative Indication*, by prescribing in Time to his Patient, Remedies which he thinks the most specifick to prevent a Malady, which he sees him threaten'd with; and not suffer, either through Negligence, or with a criminal and scandalous Design of making a Jobb of it, a slight Indisposition to degenerate perhaps into a dangerous Malady, to the imminent Danger of the Life of the poor Patient, for which he is to answer at that tremendous Tribunal, where no Murder is to be palliated under any Consideration whatever.

2. If the Disease be actually formed, then the *curative Indication* is to be minded, by prescribing those Remedies, which he knows to be the most specifick, for the speedy Cure of such a Malady, without tampering with it, either to try Experiments, or to please the Apothecary, by loading the Stomach of the poor Patient, already averse to it, with a Load of poisonous Medicines.

3. The *palliative Indication*, is of very great Consequence, since there are sometimes Symptoms much more dangerous than the Malady itself, and which neglected, even for so short a Time, put the Patient in very great Danger; and others, which, if not taken off, will render the Disease rebellious to all Remedies; therefore this Axiom is not true, in all Circumstances, *Sublata causa tollitur effectus*.

4. As to *vital Indications*, both Physicians and Apothecaries are often very deficient in it; but particularly the latter; though the Strength of the Patient should be always consulted; for though the Remedy is well appropriated to the Malady, and produces the Effect expected from it; if it operates with too much Violence, it may weaken the Patient to such a Degree, as to reduce him into a worse Condition, than he was while afflicted with the Disease he has been cured of.

The *counter Indications* contribute also very much towards avoiding those dangerous Inconveniencies. For a *counter* or *contra Indication*, is an *Indication* which forbids that to be done which the main Scope of a Disease points out. Suppose, e. gr. in the Cure of a Disease, a

Vomit

Vomit were judged proper, if the Patient be subject to a Vomiting of Blood, or has an extremely weak Stomach, it is a sufficient *Contra-indication*, as to its Exhibition: For if he be subject to a vomiting of Blood, the Efforts made in Vomiting may cause a violent Hemorrhage; and if his Stomach be very weak, Vomiting may occasion a Syncope, or other dangerous Accidents. The same is to be said of those who are suspected to have Abscesses in the Capacity of the Breast, who are not to take Vomits, for Fear they should be suffocated, during the Efforts, by the Abscess breaking at that Time.

Next to Indications, and Contra-indications, are Signs, which in Medicine denote some Appearance in the Body, distinguishable by the Senses; whence, by just Reasoning, is inferred the Presence, Nature, State, of Health, a Disease, or Death.

Those Signs which denote the present Condition of a Body, whether sick or well, dying or the like, are called *diagnostick Signs*. Those which foretel the future State thereof are called *prognostick Signs*.

That Sign which is peculiar to the Disease, and inseparable from it, as arising from the Nature thereof, is called a *pathognomonick Sign*. But the Truth is, there is nothing in all Medicine that answers to the Idea of a *pathognomonick*; Disease and Symptoms are too complicated. And we are to judge of the former not by any one Sign, but by the Concurrence of several; though this Rule is not without Exception; for though almost all Maladies are attended with several, some of those Signs are of so little Consequence, that they scarce deserve the Attention of a Physician, who is to mind those chiefly, which he thinks can help him in the Cure of the Disease, as I shall explain it in a more particular Manner hereafter.

As all Signs are Effects produced by the Cause of the Disease, the Disease itself, and the Symptoms; they usually note the present Condition of the Matter which first produced the Disease, and even of that produced by the Disease: On which Footing Signs are all reducible to these three Classes, *viz.*—Signs of Crudity and Coction of the Disease; of its Event, whether in Health, Sickness, or Death; and of its Secretion and Excretion, which last Signs are called *critical* ones.

CRUDITY, sometimes denotes that State of a Disease, wherein the morbidick Matter is of such Bulk, Figure, Cohesion, Mobility, or Inactivity, as creates or increases the Disease.

The Crudity is discovered,—1. From the Disease continuing its Degree of Strength, or increasing.—2. From a continual Increase of Symptoms.—3. From a disorderly Exercise of the Functions.—4. But chiefly from a Fault in the Quantity or Quality of the Humours; both those still circulating, and those secreted; as of *Sweat, Tears, Mucus* of the Nose, *Saliva, Sputum*, the *Bile, Urine, Ichor, Pus, Blood, Menfes, Lochia, Milk, Aphthæ*, &c.

The State of the Disease wherein the crude Matter is changed, and rendered less peccant and laudable, is called *Digestion, Concoction, or Maturation*.

DIGESTION, is that State of a Disease wherein the morbidick Matter is so changed in Bulk, Figure, Cohesion, Mobility, &c. as already observed, by the Use of proper Medicine, or even by the Force of Nature, as to be less noxious, and hurtful, and consequently to abate the Violence of the Distemper. The Matter of the Disease so far *digested* as to become next a-kin to salubrious or healthy Matter, is said to be resolved; which is done either by the natural Strength of the Patient, or of its own Accord, or by the Application of Remedies; whereby its Bulk, Figure, Cohesion, &c. are so far changed, as that it ceases to be morbid, and becomes laudable.

This, Boerhaave observes, is of all others the most perfect Cure, where it is effected without any Evacuation; as supposing the Matter favourable, the Constitution excellent, and the Medicines good.

Critical Signs, are certain Signs usually arising in the Course of acute Diseases, as Fevers, Small-pox, &c. which indicate the Patient's State, and determine him either to recover or grow worse.

The *Crises* have been frequently observed to happen on the seventh, fourteenth, or twentieth Day.

The Cause of such Change is owing to the remaining vital Forces being irritated by the Matter of the Disease so or so conditioned, *i. e.* fit either to be evacuated or translated, or to kill.

If the Matter be disposed for Evacuation or Translation, but is not salubrious, it produces a Change called a *critical Perturbation*, or *imperfect Crisis*.

If the Change become sensible, they are called *Signs of a Crisis*, either future or present.

The *Signs* of the *Crisis*, are frequently confounded with those arising from the Cause of the Disease; whence the most unhappy Consequences.

The Differences between *critical Signs* and *morbid* ones are, that the first proceed from the vital Powers prevailing over the Force of the Disease: But the latter from the Disease prevailing over the vital Faculty; that the first are preceded by a manifest Concoction, but the latter are formed even in Crudities; that the former are formed about the critical Times; but the latter at all Times of the Disease, chiefly during its Increase.

The *principal Symptoms of an approaching Crisis*, are, after Digestion, and about the critical Times, a sudden Stupor, Drowsiness, Wakefulness, Delirium, Anxiety, Dypnæa, Grief, Redness, Titillation, Pricking, Heaviness, Darknefs, Light, spontaneous Tears, Nausea, Heat, Thirst, Trembling of the lower Lip, &c.

The *Symptoms and Effects of a present Crisis*, are, after the preceding ones, a Vomiting, Salivation, Looseness, thick Sediment in the Urine, bleeding at the Nose, Hemorrhoides, Sweat, Abscesses, Pustules, Tumors, Buboës, Aphthæ, &c.

As to the *Theory of critical Days*, it may be observed, that the Concoction of any morbidick Matter, and the Humour to be secreted, is nothing else but a Change thereof into such a due Magnitude or Smallness, as it may be carried by the circulating Blood along the Canals, and excreted by Vessels destined for that Purpose. But if the morbidick Matter cannot be reduced to such a Magnitude or Smallness as may correspond to the Orifices of the secretory Vessels; then either an Abscess or Hemorrhage will follow, if a Crisis be begun; for which Reason Abscesses, &c. are accounted less perfect Crises. But that the morbidick Matter may be reduced to a due Magnitude or Smallness, and its wish'd-for Discharge take Place, there is required a considerable Time, if the Quantity of Matter be large; that is, if the Distemper be great and severe: And since there are a great many Causes, and those very constant, which may occasion the Blood and offending Humours therein, to be of a different Fluidity in the Inhabitants of different Climates; it is impossible but that different Spaces of Time should be required for the finishing Concoction: Which make it impossible to determine the *critical Days* in one Climate, from what they are found to be in another.

The Causes of real critical Days, that is, such on which happens the last Concoction of the morbidick Matter, which is always attended with its Expulsion, are all those Things which occasion the Humours to become of such a certain Magnitude or Minuteness, and of a greater or lesser Cohesion; but with any given Power, Bodies unequally large, or unequally cohering, cannot be concocted in an equal Time: Wherefore, it is to be found by the Observations made by all Nations among themselves, which are the usual Causes and Conditions of these Diseases, which require certain Number of Days to finish such a Concoction in.

Among all other Signs, a judicious Physician must mind, in a particular Manner, the *critical* and *prognostical* ones. The *critical*, because though a Disease declares itself favourably, by some Signs of a good Crisis; if those Signs be not minded, the *Crisis* may be either neglected, and thereby frustrated of the good Effects it would otherwise have produced; if, *e. gr.* by a Sweat, in suffering the Patient to cool himself, either outwardly, by thrusting his Arms out of his Bed, &c. or inwardly, by taking some cooling Draughts, &c.—Or prevented, by the administering of some Remedy, to procure the Evacuation of the morbidick Matter, otherwise than Nature had determined itself to do it; whereby being disturbed in its salutary Operations, the Patient is exposed to the imminent Danger of losing his Life. The *prognostick Signs*, are very near of the same Consequence; since it is

on them that the Physician must found his Judgment of the Recovery or Death of his Patient; in which he must not shew too much Precipitation, inclining rather to Uncertainty, while he sees some probable Signs of a Recovery, let them be ever so small or glimmering, than pronounce affirmatively on the Death; for while a Patient is flatter'd with some Hopes of Recovery, that Hope keeping up the few Spirits he has left, may help Nature to make a last Effort, or the Remedies which are administer'd to him, to produce their Effects; but when he is terrified with the Apprehension of an approaching Death, he sinks under his Burthen; and the morbidick Matter conquering entirely the little Strength he has left, he lies down at last. Though there are several Physicians who have acquired a great Reputation by that rash Way of Proceeding; and have been puffed up for never mistaking themselves in their Prognostick; why? because, like barbarous Executioners, they frighten a Patient to Death: For I leave the World to judge what a great Shock it is to a poor Patient, already much debilitated by Sicknes, to hear the Person, whom he had call'd to relieve him, condemning him to die; is not such a Sentence capable to cause a strange Revolution, enough to make the Prognostick true?

SYMPTOM is ordinarily confounded with *Sign*, and defined an Appearance, or Assemblage of Appearances, in a Disease, which shew or indicate its Nature and Quality; and from which one may judge of the Event thereof.

In which Sense a *Delirium* is held a Symptom of a *Fever*. — *Pain*, *Wakening*, *Drowsiness*, *Convulsions*, *Suppression of Urine*, *Difficulty of Breathing* and *Swallowing*, *Coughs*, *Distastes*, *Nausea's*, *Thirst*, *Swoonings*, *Faintings*, *Looseness*, *Costiveness*, *Dryness*, and *Blackness of Tongue*, are the principal Symptoms of Diseases.

Boerhaave gives another Notion of Symptoms: Every preternatural Thing arising from a Disease, has its Cause, in such Manner, however, as that it may be distinguished from the Disease itself, and from its next Cause, is properly a *Symptom* of the Disease.

If it arise, after the same Manner, from the Cause of the Disease, it is called a *Symptom* of the Cause.

If it arise from some former *Symptom*, as its Cause, it is properly called a *Symptom* of a *Symptom*.

Whatever happens to a Disease from any other Causes than those mentioned, is properly called an *E-pigennema*.

Hence it appears, that the *Symptoms* above recited, are really Diseases themselves. They are various as to Number, Effect, &c. though, after the Antients, they may be conveniently enough reduced to Faults in the Functions, Excretions, and Retentions.

Under the first come all Diminutions, Abolitions, Increases, and Depravations of Animal Actions, particularly with Regard to Hunger and Thirst, Sleeping and Waking.

Under the second come *Nausea's*, *Vomitings*, *Lienteries*, *Celiac Affections*, *Diarrhea's*, *Dysenteries*, *Illiac Passions*, &c.

Under the third come the *Jaundice*, *Stone*, *Dropsey*, *Fever*, *Ischuria*, *Strangury*, *Asthma*, *Catarrhea*, &c.

A perfect Knowledge of the *Symptoms* of Diseases, depends more on Practice than on Theory; for though the Theory leads to it, and we are taught in the Schools, all that relate to that difficult and intricate Part of Medicine, *Symptoms*; that Diseases are attended with such and such *Symptoms*; that such *Symptoms* are good, such bad, such dangerous, and such mortal; that each Disease has its particular *Symptoms*, which vary according as the Disease itself changes, and on which one may form a just Prognostick; those general Rules, though very good in themselves, are not, notwithstanding, infallible; and were we to follow them blindly, we should be but too often mistaken, in the Judgment we form of the Event of a Disease; since the Age of the Patient, his Constitution, his Manner of Living, even his favourite Passions, the Climate, the Seasons, the Temperature of the Air, cause very great Alterations in the *Symptoms*; for we must not expect, for Example, to find the same dangerous *Symptoms*, in a Person afflicted with an acute Malady, and who, while in Health, observed this salutary Advice of the School of *Salerna*, *moderata dieta*; and never committed

any Excess either in Eating or Drinking, or of any other Kind soever; we must expect to find in one who never refused, either his Appetite, or Passions, any Thing that could gratify them, but has abandoned himself to all Sorts of Excesses. All the Symptoms in such a Person, afflicted with an acute Malady, are most commonly violent, therefore very difficult to conquer, and consequently dangerous; caused by the excessive Superabundance of the Matter morbidick, which being then in a violent Ferment, overflow all the natural Faculties, and thereby either obstruct almost all their respective Functions, or disorder them in such a Manner, that a Physician must proceed with the greatest Caution in attempting to restore them to their former State; for if the natural Evacuations, for Example, be too abundant, or too frequent, in endeavouring to moderate or stop them, he may thereby occasion other Symptoms, perhaps as much, or even more dangerous; the same in procuring or facilitating those Evacuations, if they be stopped; which cannot be said of a Person who has led a sober and frugal Life; for as the morbidick Matter is not so excessively abundant; Nature, which is not overloaded with that preternatural Burthen, and has not been exhausted, by Excesses or Debauchery, retains yet a great deal of its former Strength, whereby it is render'd capable to assist the Remedies in their Operations, and to act both in Concert to conquer the morbidick Matter, by some gentle Evacuations; Nature, most commonly declaring itself, first towards those Evacuations, and thereby shewing the Physician which Way, and in what Manner he is to help to perfect the Cure. — It is most commonly easier to recover a Person of a weak Constitution, in an acute Malady, (e. gr. a violent Fever) provided his Weakness does not proceed from past Excesses, and a too great Dissipation of Spirits, than of a strong one; because as there is not then so great a Disproportion between the morbidick Matter, and the Spirits, which are to help to conquer it, the Conflict between them is not so great, nor consequently, the Symptoms arising from it, so violent, so frequent, nor so dangerous. For though there be but a small Quantity of Spirits, those Spirits are notwithstanding capable to rarify, assisted therein by the Remedies, the morbidick Matter, and prepare it for Evacuation; and as they do not flow towards it, with too much Impetuosity, nor in too great Abundance, but operate without crowding one another, they operate quicker, easier, and with more Efficacy, and consequently the Fermentation being moderate, the Symptoms are neither so frequent nor so violent. Acute Maladies are less dangerous in hot than in cold Climates, and are also less frequent; for as the Pores of the Body are always extremely dilated, there is always a free Passage for the Evacuation of the morbidick Matter by Perspiration or Sweat; so that it seldom gathers in that Quantity capable to cause an acute Disease, and when it does, that Dilatation of the Pores, facilitates much the Effect of the Remedy; the dry and subtle Air, besides; which penetrates those Pores, helping much towards the Rarefaction of the morbidick Matter. But the same cannot be said of chronical Diseases, which are more dangerous in hot Climates than in temperate ones; because as the excessive Dilatation of the Pores, occasions an excessive Dissipation of Spirits; the length of Time exhausting thereby the Strength of the Patient, renders him incapable at last to resist the Malignity of the Disease. A humid Air, which is always loaded with viscous Particles, which it ushers into the Pores of our Bodies whereby they are obstructed, itself impairing the natural Heat, and rendering the Motion of the Spirits too languishing and slow, by Means of the ramous Particles it wraps them in, is not favourable for the Cure of acute Maladies, particularly Fevers; and is no less contrary to chronical ones; because the Exaltation of the Spirits is always imperfect, and there remain always in the Body a great Quantity of a viscous Phlegm, continually supplied with Abundance of Particles of the same Kind from the Air, which serves as Leaven for the Disease, and cannot be conquer'd but with the greatest Difficulty; since the Imbecility of the Spirits, and of the native Warmth, render them incapable of assisting but very weakly the Remedies in their Operation; a very cold Climate, where the Air is pure and serene, is much more favourable to Diseases, either acute or chronical; for though the outward Cold contracts

contracts the Pores; and thereby obstructs the Perspiration of the Humours, as it hinders, at the same Time; the Diffipation of the Spirits, and of the native Warmth, those Spirits and Warmth being concentr'd within, prevent by a laudable Coction of the Aliments, the Chyle from being loaded with heterogeneous Particles, capable to corrupt the Mass of the Blood; and when such a Thing happens, either by the Excesses of the Person, or the bad Quality of the Aliments, they assist powerfully the Remedies in their Operations, that they may be capable to procure the Evacuation of the morbid Matter thro' the natural Ways.

My mentioning so often the Remedies in this Place, leads me insensibly into the fourth Branch of my Division of *Medicine*, called *Hygiene*, which considers the Remedies, and their Use, whereby Life may be preserved.

HYGIENE may be divided into three Parts, viz. *Prophylactice*, which forces and prevents Diseases. — *Synteritice*, employ'd in preserving Health. — And *Analeptice*, whose Office is to cure Diseases. — But before I proceed further on this Division, I must give the Reader a Notion of *Remedies* or *Medicines* in general.

Medicines, or *Remedies*, or *Medicaments*, denote any natural Substances, applied to a human Body, in order to answer some Intention of Cure.

Medicines are distinguished, with Regard to the Manner of Application, into *internal* and *external*.

Internal Medicines are those taken in at the Mouth.

External or *Topical Medicines* are those applied outwardly to any particular Part.

With Regard to their different Manner of Operation, *Medicines* are distinguished into *Agglutinants*, *Alterants*, *Anastomaticks*, *Astringents*, *Evacuents*, *Incarnatives*, *Specificks*, &c. all which I have explained in my Treatise of *Pharmacy*.

A general Idea of the Manner wherein *Medicines* operate on a human Body, as explained by the Sect of mechanical Physicians, may be conceived from what follows.

A few different Sorts of Particles, variously combined, will produce great Variety of Fluids; some may have one Sort, some two, some three or more. If we suppose only five different Sorts of Particles in the Blood, and call them *a*, *b*, *c*, *d*, *e*; their several Combinations, without varying the Proportions in which they are mix'd, will be these following; but whether more or less need not be determined.

a b : a c : a d : a e :

b c : b d : b e : c d :

c e : d e : a b c : a d c :

a b d : a b c : a c e : a d e :

b d c : b d e : b e c : d e c :

a b c d : a b c e : a c d e : a b d e : b c d e : a b c d e.

No Theory of Secretion has hitherto been able to give any tolerable Account of the Operation of such *Medicines*, as promote an Evacuation. For if the Humours be equally mixed with the Blood, that is, if the Blood be in every Part of the Body the same, and its Particles be not more apt to form certain Humours, in some certain Parts of the Body than in others; or if they be not forced by the Power of some Medicine, to form such Humours; then the Quantities of Humour, separated in equal Times, will always be as the Velocity of the Blood; but the Velocity of the Blood, some imagine, is seldom doubled by any Medicine, and never tripled by the most acute Fever. The Quantity of Humour, however drawn off by evacuating Medicines, is often twenty Times greater than the natural Quantity; and therefore, upon Supposition, that the Humours are every where equally mixed with the Blood, the Operation of evacuating Medicines can never be accounted for.

Though those who make this Argument pretend that it has the Strength of Demonstration, yet there are some who explain the Operation of Purgative, and other evacuating Medicines, by a stimulating Faculty; whereby the sluggish Juices are not only forced out, but the obstructed Canals open'd, and the Motion of the Blood quicken'd. But tho' such a Power be allowed, it would remain to be explained, why certain Medicines do only stimulate certain Glands? For it is evident, that evacuating Medicines have some other Power besides the

squeezing out stagnant Juices; because when they are all squeezed out, they still evacuate as much, if they be repeated, as they did before; as is plain by continuing a Salivation for many Days. 2. Those that reason thus, cannot suppose, that all Bodies have every where, and at all Times, Juices stagnating; but these Medicines constantly produce their Effects, more or less at all Times. 3. If the Vessels be supposed to be obstructed, an evacuating Medicine could but double the Quantity that was evacuated before it was taken. 4. If these Medicines operate only these Ways, then in a healthful Body, where there were no Obstructions, they would have no Effect at all. 5. If the removing Obstructions were the Cause of a greater Quantity evacuated, then the Evacuation should still continue in a greater Degree than before the Obstruction was removed, whereof in fact we constantly find it less as the Medicine works off. 6. Though a Medicine by stimulating a Vessel, may quicken the Motion of the Fluid in that Vessel; yet it can never increase the Quantity of the Fluid running through it, in equal Spaces of Time; because it quickens the Motion of the Fluid only by contracting the Vessel: And therefore the faster the Fluid is made to run through the Vessel, the less Fluid does the Orifice of the Vessel admit; and consequently after the Vessel is contracted by the stimulating Medicine, the Secretion will be less instead of being greater.

That a Stimulus causes the Part on which it acts to contract, is Matter of Fact, and that purgative Medicines do stimulate the Bowels; but it may perhaps be likewise said, they stimulate the Heart and Arteries, and increase their Force, because they not only quicken, but raise the Pulse: So that a greater Quantity of Blood is sent to the Glands of the Guts. This may be granted, say also those Authors; but not that it is the principal Action of purgative Medicines; because that by the same Force, a greater Quantity of Blood is sent to all the other Glands of the Body, whose Fluids are not, however, sensibly increased; and the Glands of the Intestines receive a less Quantity, in Proportion, than any others, because they cannot be so much dilated by the greater Force of the Blood as others, which are not so much stimulated by the Medicine.

There are others who will have evacuating Medicines endued with attenuating Quality, by which they dissolve all the Cohesions of the Particles of the Blood, and so set the several Humours at Liberty, to pass through their proper Glands: But if these Medicines have the Power universally to dissolve all the Cohesions of the Blood, then every evacuating Medicine (say those that are of a contrary Sentiment) would equally and indifferently increase the Quantity of every Secretion. Mercury would as constantly purge as salivate, and Nitre promote Perspiration as well as Urine; but this is repugnant to Experience; if they have a Power to dissolve certain Cohesions, and not others; this is but setting certain Particles at Liberty, to pass through their proper Glands, which were not so before; and is preparing the Humours, in order to increase the Quantity of Secretion: Evacuating Medicines must therefore have the Power to affect some Particles, and not others; that is, to repel some, and attract, retain, and alter others; and this is what may be affirmed to be in all Medicines, and is what a thousand chymical Experiments demonstrate.

The several Humours then being formed, continue the same Authors, by the different Cohesion of the Particles of Blood, the Quantity of Humour secreted by any Gland, must be in a Proportion compounded of the Proportion, that the Number of the Particles cohering in such a Manner, as is proper to constitute the Humour which passes through the Glands, bears to the Mass of Blood; and of the Proportion of the Quantity of Blood that arrives at the Gland. And hence it follows, that where there is a determinate Quantity of a certain Humour to be separated, the Number of Particles that are proper to compose the secreted Liquor, must be reciprocally proportional to the Quantity of the Blood that arrives at the Gland: And therefore if the Quantity of the Secretion is to be increased, the Number of Particles must be increased; if the Secretion is to be lessen'd, the Number of Particles proper for such a Secretion, must be lessen'd in the same Proportion.

Medicines, therefore, say they again, which can alter the

the Cohesions and Combinations of the Particles, may either increase or diminish the Quantity of any Secretion. Thus, suppose the Humour which passes through the Glands of the Intestines, to be composed of three or four several Sorts of Parts; that *Medicine*, which will easily cohere to these Particles, and cohering increase their mutual Attractions, so as they may unite in greater Numbers at, or before they arrive at the Intestines, than they would have done if the Medicine had not been given, must necessarily increase the Quantity of Humour, which passes through the Glands of the Intestines; if the Quantity of Blood which arrives at the Glands, be not diminished in the same Proportion as the Number of Particles is increased. After the same Manner the Diureticks, Sudorificks, and *Medicines*, which promote all other Secretions, operate, say they.

The same Gentlemen pretend likewise, that, why increasing the Quantity of some Secretions, should diminish that of others, is not easy to explain on any other Foot; for if the Blood be equally mixed in every Part of the Body, with all the Humours which are separated from it; that is, if the Mixture of the Blood be every where alike, so that every Humour bears the same Proportion to the rest of the arterial Blood, in one Part of the Body that it does in another; and if every Humour has its own proper Gland, through which it is separated: Then what is separated from one Gland is not subtracted from another; and consequently does not diminish the Quantity of Humour which flows to this other, but does indeed rather increase the Quantity of this other Secretion: For the more any one Humour is carried off, the greater Proportion any other remaining in the Blood, bears to the remaining Blood: And therefore the more any one Secretion is increased, the more all the rest should be increased likewise. But if all the Humours be composed by a Combination of a few different Sorts of Particles, then the more apt these Particles are to run into any one Sort of Combination, the less all other Combinations must be; and consequently the increasing any one Secretion must necessarily diminish the Quantity of all others; but most especially of that, which has the most of the same Sort of Particles.

For my Part, I must confess that this System of Combinations, adapted to the different Manner of operating of Remedies, is a pretty diverting Thing, especially for those which have some Notion of Algebra, but I must confess also, that in my Sentiment, it has no other Merit; and does not at all explain in an intelligible Manner, that of operating of Medicines; and there is scarce any Appearance of Truth in it, the whole System or Hypothesis being founded in Part on the false Supposition, that Purgatives penetrate as far as the Substance of the Blood, to separate the Humours which superabound in it, in order for their Secretion, which is false; for if *Purgatives* were to enter the Substance of the Blood, they would prove more prejudicial than beneficial to it, for by the excessive Fermentation they might excite in it, they would so disunite the Particles the whole Mass is composed of, as to occasion Diseases much more dangerous than those whereof the Cure is attempted by their Means; therefore *Purgatives* operate no where else but in the Primæ viæ; where by irritating the Glands they meet with on their Passage, they force them to contract themselves with such Violence, as to secrete through their spongy Substance the Humour they contain; and as there is no Intermision in the Circulation of the Blood, and in that Circulation it is always unloading itself of the superfluous Humours, more or less, according to its Faculty of Secretion, which is increased or diminished, in Proportion to its greater or lesser Velocity, the Glands are no sooner empty but they are filled again; and as they are some Time before they can recover their former State and contract their Pores, extremely dilated by the Irritation, the Secretion continues, more or less, according as the Purgatives are more or less violent, and consequently have made a greater or lesser Impression on the Membranes of the Glands; and if the Irritation has been excessive, the Pores of the Glands being excessively dilated every where, as well towards receiving the Secretion of the Blood, as towards secreting that Secretion; the Evacuation of the Humours will consequently be more copious, and con-

tinue longer, whereby one may very well account for the Copiousness of a Salivation; for as the Pores of the Glands are extremely dilated by the continual Rotation of the mercurial Particles through them; when a too great Quantity of those Particles is introduced into them, by means of a too copious Friction, or inward Administration of mercurial Preparations, that Rotation being more violent by a too great Number of the mercurial Particles crowding through the Pores, they are so much dilated, that their contractive Faculty is thereby almost entirely imbecillitated; so that the Humours finding a more free Passage that Way than any where else, flow all thither in Abundance, and with great Impetuosity.

As to *Sudorificks*, they certainly penetrate as far as into the Substance of the Blood; for as they are composed of more subtle Particles than the Purgatives, and those Particles less embarrassed with viscous and ramous ones, they are therefore easier volatilized in the Stomach, and rendered capable thereby to penetrate the most exiguous Pores of the Substance of the Chyle, which ushers them along with it into the Mass of Blood; and the greater is the Number of those Particles it is loaded with, the more copious is the Secretion of the Humours, for if they be but in small Quantity, they only produce an insensible Perspiration, if otherwise they provoke Sweat. Their Manner of operating in the Blood is by Rarefaction; but as though Humours cannot be all equally well attenuated, some of them, especially the Phlegm, being of a too viscous Texture to be entirely rarified, the coarser Particles thereof being too heavy to be ushered through the Pores, along with the volatile ones of the Remedies, which the native Heat keeps in a continual Motion, they follow their own Propensity downwards, and are evacuated through the Primæ viæ along with the Urine; those who have took a Sudorifick evacuating much more of that Excrement immediately after the Remedy has done operating, or even while it operates than they did before.

The *Diureticks* being composed of hooked, sharp, and incisive Particles, fasten or entangle themselves in the ramous Texture of the Phlegm, which they shake and lacerate, more or less, according as their Motion is more or less accelerated by the native Warmth, which Laceration producing a more than ordinary Heap of watery Humour, that Humour forces with Impetuosity through its natural Passage, meeting with Opposition from all other Parts, whence ensues a greater Evacuation of Urine.

Now for our Division of *Hygiene* into *Prophylactice*, *Synteritice*, and *Analeptice*.

PROPHYLACTICE, is, as we have already observed, that Part of Medicine, which directs the preventing or preserving from Diseases; which consists, according to some, in taking Remedies by way of Precaution.

The principal Preservations, according to *Boerhaave*, are Abstinence, Quiet, drinking of warm Water; and after this a gentle and continued Motion till the first Appearance of Sweat; then a profuse Sleeping, the Body well covered.

By such Means, says he, gross Humours are dilated, the Vessels relaxed, and noxious Matter excreted.—He adds, that the best Defence against the Force of external Cold, is to lessen the Winter's Cloathing late in the Spring, and to increase the Summer's Cloathing soon in Autumn.

I agree with *Boerhaave*, that Abstinence is an extremely good Preservative against Diseases, i. e. a great Frugality in Eating; a Regularity in Meals, having always a certain Hour fixed for each of them; and a reasonable Interval between them, that the Stomach may have Time to digest what it has received, before it be loaded with other Aliments; proportioning always the Aliments to its digestive Faculty; since the principal Source of all Diseases, as already observed, is a bad Digestion; seldom using those Provocatives, which under Pretence of sharpening the Appetite, destroy the Stomach. A moderate Exercise, and Sleep, is also a very good Preservative, as well as Sobriety.

In Time of Plague, *Preservatives* are very necessary against the Contagion of the Air; and the Reader will find several of them in my Treatise of Pharmacy.

Generous Wines, Cardiacks, and Sudorificks are also

Preser-

Preservatives. Dr. Wenceslaus Dobr. Zensky de Nigro Ponte gives us an universal *Preservative* against Infection in all Diseases. Whoever, says he, in conversing with Patients of any Kind, would preserve himself from Infection, must, while he is within the Sphere of their Effluvia, never swallow his Spittle, but spit it out: For he conceives it to be the Spittle that first imbibes the Infection.

SYTERITICE, relates to what is used to preserve Health; therefore there is no Difference between it and *Prophylactice*; for the same Means which are used to prevent Diseases, are used to preserve Health.

ANALEPTICE, relates to Remedies proper to restore the Body when wasted or emaciated, either by the Continuance of a Disease, or the Want of Food; which Remedies are called *Restoratives*.

The *Medicines* that come under this Denomination, are of an emollient softening Nature, but nutritive withal, and are rather administered to repair the Wastes of the Constitution, than to alter and rectify its Disorders.

Such are supposed to be the Leaves of *white* and *black* Maiden-hair, *black* Hellebore, *Rocket*, *Eruca*, *Scabious*, *Colts-foot*, *Bohea Tea*, *Chick Peas*, *Hops*, *Chocolate*, *Pistachio-Nuts*, *Balsam of Tolu*, *Bdellium*, *Benzoin*, *Storax*, *Eryngo*, *Iris*, *Satyrion*, &c.—Though, in my Opinion, the best *Restoratives*, are generous Wines, as *Sack*, *Burgundy*, *Lachryma Christi*, &c. Mutton-Juice, and a Juice extracted from Beef, and the Trunks of Vipers, in *Balneo Mariæ*, to take two or three Spoonfuls of it twice or thrice a Day.

To reduce all this Theory into Practice, I'll divide the human Body into three Parts, *viz.* the *Head*, *Breast*, and *Abdomen*; and treat of all the different Diseases each Part is subject to; of their Causes, Symptoms, Prognosticks, and the Manner of curing them. Beginning by the Diseases of the Head.

DISEASES OF THE HEAD.

The HEAD, is subject to several very dangerous Diseases, *viz.* to the *Apoplexy*, *Carus*, *Coma*, *Epilepsy*, *Lethargy*, *Mania*, *Madness*, *Palsy*, *Phrenzy*, *Syncope*, &c.

The *APOPLEXY*, is a sudden Privation of all the Senses, and all the sensible Motions of the Body, except those of the Heart and Lungs, attended with a great Depravation or Suspension of the principal Faculties of the Soul.

Apoplexy differs from *Carus*, *Lethargy*, and *Coma*, in regard that in those three Distempers the Stupor is not so profound, nor all Sensation quite destroyed.

It differs from *Syncope*, in that there is no sensible Pulse in this last; whereas in an *Apoplexy* the Pulse is perceptible almost till Death.

It differs from an *Epilepsy*, in regard all Motion is not abolished in that as in this:—And it differs from the *Palsy*, inasmuch as the *Palsy* is not attended with any Stupor, nor does it deprive the Patient of Sense and Perception.

Hippocrates distinguishes two Kinds of *Apoplexies*, the one strong the other weak; only differing in the greater or less Difficulty of Respiration and Pulsation. In the former the Pulse and Breath seem entirely stopped: In the latter there are considerable Remains of them.

The more modern Authors distinguish *Apoplexies* from their Cause, into *sanguineous* and *pituitous*; to which may be added *lymphatick*, *polypous*, *serous*, *atrabilary*, &c.

Causes of Apoplexy.—*Apoplexy* is occasioned by a sudden and violent Obstruction of the Circulation of the animal Spirits through the Organs of Sense, and a Suspension of their Generation in the Ventricles of the Brain, proceeding either from an Interruption of the Passage of the Blood into the Brain, whereby it is deprived of the vital Spirits necessary for the Formation of the animal ones; or from an Abundance of Phlegm, or viscid Pituita, wherewith the Brain is oppressed, as is observable in Winter *Apoplexies*, or in those of old People; or from a melancholick acid Humour that coagulates the Blood, or too gross a Lympha which stop up the Nerves, or a Plethora which oppresses them; or from Excrecences within the Cranium pressing the Vessels; or from a Polypus blocking up the Carotides, &c.

Signs of an Apoplexy.—The Fit of an *Apoplexy* is usually preceded by a violent Pain of the Head, Dimness, and Loss of Sight or Memory.—Sometimes by an universal Indolence; and sometimes by a Flux of pituitous Matter by the Nose and Mouth.

Symptoms of Apoplexy.—*Apoplexy* is attended with a Snoring and Difficulty of Breathing; sometimes with a Fever, rarely with a Foaming at the Mouth, frequently with a Sweat, Hemorrhoids, or Diarrhæa, and so goes off.

Prognostick of Apoplexy.—*Apoplexy*, in general, is always very dangerous; but much more so when it proceeds from a gross Lympha, which obstructs the Passage of the animal Spirits through the Nerves; or a coagulated Blood; for as that Malady cannot be cured but by large Evacuations; the gross Lympha cannot be evacuated, till it be rarefied, which Rarefaction cannot be done always so soon, as it would be necessary to save the Life of the Patient: Neither can the Blood be easily dissolved; therefore the Patient most commonly dies of an *Apoplexy* proceeding from those two Causes; and always of that proceeding from a Polypus.—The less dangerous is that caused by a Pituita, or an Atrabilis, which can be easily rarefied by Remedies administered in Time; and these are the Kinds of *Apoplexy* which have these Intervals, the last whereof is almost always mortal.

Cure of the Apoplexy.—To prevent an *Apoplexy*, Wine and hard Labour are to be avoided; no Eating to Excess; nor no Sleeping after Dinner; Exercise to be kept up; and Care and Chagrin to be kept under.—To cure an *Apoplexy*, Medicines must be used that occasion large Evacuations; and nothing of Opiate or Astringents to be meddled withal. During the Fit, copious Bleeding in the Jugulars to be used, and the Patient laid on his Back, applying strong Volatiles to the Nose; blowing up strong Sternutatories, and rubbing the Temples with cephalick Mixtures. A hot Iron may also be applied near the Vertex or Occiput; and Epispasticks to the Neck: To which are added powerful Purgatives, Clysters, &c.—Cupping, and Scarifications on the Head, are commended by some in lieu of Venæsection.

Boerhaave prescribes for the *Apoplexy*, the following Gargarism, Masticatory, Vomitive, Purgative, Fumigation, and Clyster.

Gargarism.—Take the Roots of Imperatory, Pyrethra, and small Galanga, of each an Ounce; the Leaves of Rue, Origan, and Thyme, of each a Handful; Flowers of Lavender, and Matricary, of each an Ounce; the Bark of Winter, six Drachms: Mix all the Ingredients to boil in three Pints of Water, in a Vessel well cover'd, to the Diminution of a fourth Part; strain the Decoction, and to the Colature, when cold, add three Drachms of Spirit of Sal Armoniack, for a Gargarism, which must be used cold.

Masticatory, which excites a Salivation.—Take Mastick, white Wax, Ginger, of each an Ounce, to make Pastiles, S. A.

Vomitive.—Take an Ounce and half of emetick Wine, and an Ounce of Oxymel of Squill, mixed together for a Dose.—Or take six Grains of Emetick Tartar.—Or take an Ounce of the Juice of wild Radish, extracted by Expression; two Ounces of Oxymel of Squill, mixed together for a Dose.—Or take two Grains of Powder of Algaroth.

Purgative.—Take ten Grains of Diacrydium, ten Grains of Resin of Jalap, two Drachms of rectified Spirit of Wine, mix well all the Ingredients together in a Mortar, and add to the Mixture six Drachms of laxative Syrup of Roses composed with Senna, for a Dose.

Fumigation, which irritates the Nostrils.—Take the distill'd Oils of Rosemary, of Tanfy, of Lavender, Rue, Wormwood, of each four Drops, a Drachm of the Infusion of Castoreum, an Ounce of the Unguent for the Nerves, and a Drachm of the oleosum volatile Salt, mixed together into a Balsam, for a Fumigation under the Nose of the Patient, and to rub the Temples withal.

An *acrimonious Clyster.*—Take half a Drachm of the Pulp of Coloquintida, a Drachm and half of Leaves of Tobacco, boil them in ten Ounces of Water; strain the Decoction, and to the Colature add two Drachms of Sal Gemma, for a Clyster.

This Remedy is also very good for the Apoplexy, to help towards the Rarefaction of the Humours, after the Evacuations required have been made. Take twenty Drops of volatile Spirit of Sal Armoniack, fifteen Drops of Tincture of Karabé, and an Ounce of Water of Carduus Benedictus, mixed together for a Dose.—This Remedy being used every Month, after the first Fit, may prevent a second, provided the Patient be well purged at least twice a Year, with half a Drachm of Gilla vitrioli, or seven Grains of emetick Tartar.

CARUS, is a Species of lethargick Disease, consisting in a profound Sleep, with a sudden Deprivation of Sensation and Motion, and an acute Fever.

The Carus differs from a Coma in this, that the Patient in the latter, answers when interrogated; but not in the former.—From a Lethargy it is distinguished by the Fever which attends it, which the Lethargy is free from; and by the Return of Sensation, which the lethargick Person finds when agitated or pricked. From a proper Apoplexy by the Freedom of Respiration, which is always hurt in an Apoplexy. From an Epilepsy, in that there is no Motion or Froth at the Mouth in the Carus. From a Syncope, by the Pulse which is high, and the Face ruddy; whereas the Pulse is low, and the Face cadaverous in the Syncope. From an hysterick Suffocation, in that the Patient hears and remembers Things in the latter, not in the former.

Causes of the Carus.—The *Causes* of the Carus are almost the same with those of the Apoplexy; the general one being also an Interruption of the animal Spirits through the Organs of Sense, but not so absolute a one as in the Apoplexy, since it proceeds only from an Atrabili, which does not obstruct entirely the Passage, and can be easily rarefied by the violent Agitation, assisted therein by some Remedies appropriated to the Malady.

Symptoms.—The most considerable Symptoms of the Carus is a violent Fever, attended with an excessive Heat, which manifests itself in a particular Manner, on the Face; and an almost entire Privation of the sensitive Faculty.

Cure.—The same Remedies used in the Apoplexy, are also used in the Carus; but not in so large a Dose: And I have even seen Patients afflicted with that Malady, recover their Senses by means of the Smoak of Paper burnt under their Nose; or by rubbing their Temples with Hungary-Water; but the surest Remedy is Cupping or Bleeding.

Prognostick.—The Carus is far from being so dangerous as the Apoplexy: And when once thoroughly cured seldom returns.

The COMA, is a sort of sleepy Disease, otherwise called *Cataphora*; consisting in a violent Propensity to sleep, whether Sleep ensues or not.

If Sleep ensues, the Coma is called *Coma somnolentum*, wherein the Patient continues in a profound Sleep; and when awaked immediately relapses, without being able to keep his Eyes open.

If he does not sleep, but is continually awake with frightful Dreams, it is called *coma vigil*: And here too his Eyes are shut, and he appears asleep.

Causes of the Coma.—The Cause of the *Coma somnolentum*, may be any Thing that prevents the Course of Spirits; as the cold, humid Temperature of the Brain: hot putrid Vapours ascending into the Head, and stopping the Canals of the animal Spirits, narcotick Vapours, &c.

The *Coma vigil*, is supposed to arise from the Conflict or jarring Mixture of Bile and Pituita; the one urging to sleep, the other waking; though I am of Opinion, that it is rather a Conflict of the animal Spirits with some Humour, either Bile or Pituita, attempting to overflow the Ventricles of the Brain; which Coma degenerates into a *Coma somnolentum*, when Part of the animal Spirits have been exhausted in that Conflict: Hence the Patient sleeps not at all, or, at most, but for a Moment, is uneasy, starts, rises up, and sometimes throws himself on the Persons near him; his Eyes all the Time fast closed.

Prognostick.—Neither Coma's is otherwise dangerous, than that if neglected they may degenerate into a Lethargy.

Cure.—The Remedies for a Coma, are those which

occasion great Evacuations; as violent Clysters, or Vomitives; Medicines that purge and dry the Brain; and those which occasion Revulsions of Humours; as Vescatories, Cauteries, &c. to which may be added volatile Spirits, Salts, and most Cephalicks.

The EPILEPSY, is a Convulsion, either of the whole Body, or some of its Parts, attended with a Depravation of the Senses and Understanding, and returning from Time to Time in Fits or Paroxysms.

In French it is usually called *le mal caduc*, and in English the Falling Sickness, by reason People fall down when attacked therewith: The Latins call it *comitialis morbus*, by reason when any Body was seized therewith in a Comitia, or Assembly of the Roman People, they presently broke up the Assembly, as deeming it an unhappy Prefage.

Some call it the *morbus sacer*, as supposing it sent by way of immediate Punishment from God. Others call it *morbus herculeus*, *Sonticus*, *Luces Deifica*, &c.

Cause of the Epilepsy.—Boerhaave attributes the Cause of this Disease to too much Action of the Brain on the motory Nerves, and none on the sensitive ones. Some account for it from the Abundance of sharp Humours mixing with the animal Spirits, and giving them extraordinary and irregular Motions and Directions; whence arises its Distinction from a Syncope and Apoplexy, which take away all Motion as well as Sense. For my Part I attribute it to a viscous Lympha ushered into the Brain along with the Blood, and which being there still more condensed by the Coldness of the Parts, agglutinates itself to the Substance thereof, stops Part of its Pores, and obstructs the Motion of the animal Spirits, till the Circulation of the Blood being accelerated, and the vital Spirits it contains excessively agitated by the Convulsions of the whole Substance of the Brain, proceeding from such Obstruction, penetrate that viscous Matter, and by violently shaking the Parts thereof, break at last its Texture, and procure thereby to the animal Spirits the same free Motion they had before.

The Epilepsy is either *idiopathick*, or *sympathetick*. It is *idiopathick* when it arises merely from a Disorder of the Brain or Spirits: And *sympathetick* when it is preceded by some other Disease which brings it on.

Symptoms.—The Patient seized herewith falls instantly, and suddenly down, or rather throws and precipitates himself violently to the Ground: When down he grinds his Teeth, foams at the Mouth, and frequently makes his Head; his Arms, Legs, Neck, Back, &c. either becoming rigid, or variously distorted. And as all the Parts are in a violent Contraction, there is frequently an involuntary Flux of Urine, Seed, and fecal Matter. After some Time he returns to himself, only retaining a Head-ach, Heaviness, Weariness of the Limbs, &c.

Etmuller more accurately distinguishes the Disease into three Degrees: The first or lowest is much the same with the highest Degree of a Vertigo. In the second there arise various Agitations and Gesticulations; and the Senses, both external and internal; either remaining, or being transported into a Delirium, they dance, sing, laugh, weep, talk idly, shriek, and beat their Breasts. Sometimes they remember all after the Fit is over; and sometimes nothing at all. In the third Degree, which alone is ordinarily called the Epilepsy, they lose the Use both of Reason and Sense; fall, or fling themselves down, foam, grind their Teeth, and bite their Lips, with the other Circumstances above related. Those affected with the second Degree, are usually held for possessed by the Devil.

Prognostick. The Epilepsy sometimes hangs many Years to a Person without much Danger: Though when its Paroxysms return fast, it renders the Patient more or less paralytick, delirious or stupid. In young People there is Hope of going off in the Time of Puberty. Hippocrates observes, that when it seizes a Person after 25 Years of Age, it lasts for Life; but this does not always hold.

Cure.—The Cure is very difficult: The principal Anti-Epilepticks are, the Roots of Peony, Leaves of Lilies of the Valley, Seeds of Rue, Mistletoe of the Oak, or Hazel, Box-Wood, Spirit of Black-Cherries, Spirit of human Blood, human Secundines, human Cranium, Tooth of Sea-horse, Castoreum, Peacock's Dung, Camphire, Salt, and Oil of Amber.

To recover a Person in a Fit, Tobacco Smoak, or that of burnt Feathers, is recommended; *Barbette*, above all Things, directs the Flowers and Spirit of Sal Armoniack against this Disease; *Crato*, native Cinnabar. Sir John Colbatch has an express Treatise on the Mistletoe of the Oak, to shew it a Specifick in this Disease. Elks Claws have long had the Reputation of the same.

Mr. Poupart, from a Dissection of an Epileptick Person, wherein immediately under the *Dura Mater*, was found a deal of white, thick, viscid Pituita, glued, and as it were incorporated with the Membrane; thinks, that this might be the Cause of the Disease; the excessive Quantity of such thick Lympha, loading the Brain, and obstructing its Motions. The first Cause he judges might be the Spongiousness of the *Dura Mater*, which imbibed the Serosities of the Brain.

He adds, that he knows an epileptick Person, who, upon the first Approach of his Disorder, rubs his Forehead with his Hand, and bends his Head as far backward as he can, resting it against a Wall; and by that Means secures himself against the Convulsion. It is probable, that by this he gives a Motion to the Lympha, and drives it from the Place which before it disturbed.

Here follows a pretty good Remedy for the Epilepsy. Take the Root of Peony, Seed of Peony, Elks Claws, Magistery of human Cranium, of each half an Ounce: Precipitate of the Moon, and lunar Bezoardick Powder, of each three Drachms: Crude Cinnamon prepar'd, Mistletoe of Oak, Troches of Squill, of each two Drachms: Human Secundines, Peacock's Dung, of each a Drachm; Castoreum, long Pepper, Cubebs, of each one Scruple, to all these Ingredients reduced into a subtile Powder and mixed together, add the rectified Oil of Hart's Horn, and the Oils of white Succin, of Nutmeg, and of Rue, of each half a Scruple, to be mixed together, and kept for Use. — The Dose is from half a Scruple to a Scruple.

MANIA, in *Medicine*, Madness, is a vehement Kind of Delirium, without a Fever.

Causes. — The Cause of the *Mania* is thus accounted for by Dr. Quincy. As often as the Species of Things wherewith we have been acquainted are hurried together, we may be said to dream; and thence in Sleep these Species are added with other Things, and variously compounded, from the manifold Repercussions of the animal Spirits, which arise from the Cause producing Sleep, and pressing the Nerves, so as to revert the Fluctuation of their Juice. A Delirium is, therefore, the Dream of waking Persons, wherein Ideas are excited without Order or Coherence, and the animal Spirits are drove into irregular Fluctuations.

If then the Cause inducing a Delirium be of that Nature, that it can excite Ideas or Motions of a considerable Impetus, without any Regularity or Order, such a Delirium will be attended with Boldness or Rage, and violent Motions of the Body; that is, a *Mania* will be produced.

Now it is plain, that all the known Causes of this Distemper, give a greater Disposition to the Blood for Motion, and renders it fluxile, but not consistent, and uniformly thick enough; and therefore, that they dispose Persons, likewise, to continued Fevers, since they occasion the Blood to be thrown out of the Heart with an increased Force, unless some other Cause intervenes, whereby the Efficacies of these are interrupted in disposing the Blood into febrile Motions; and the Blood is so disposed, as often as it can be rarified into its minutest Parts; that is, so uniformly rarified, that it can easily, with any Force by the Motion received from the Heart, go into any Part divisible at the Occursions of those Orifices, into which it ought to be distributed: For then the Cohesion of the Parts, which can be but very small, will not be any Obstruction to the Increase or Propagation of the Blood's Velocity. But if it happens that the efficient Cause, or the Heart, throws the Blood with a greater Force, or that the Blood can be more easily propelled in any given Time, it will occasion, at the same Time, that some Part of the Blood will be more nearly united, so as to form Molecularæ, consisting of cohering Particles; which Molecularæ will cohere to one another, and not so easily obey the Direction of the Heart's propelling Force. The Blood hereupon cannot be uniformly rarified, nor

enter so easily into the small Orifices of the Vessels, and so soon travel through them, and therefore there will no Fever arise, but a Delirium without a Fever, wherein the Heat of the Blood will be greater, and the Pressure in the Brain uncertain: Whence uncertain Recursions of the Spirits, in ordinate Undulations, confused Vibrations of the Nerves, and a remarkable Energy of Imagination; whence will proceed Audacity and Passion beyond Measure. This is a long Discourse to say nothing; and so abstract, and metaphysical, though used to prove a physical Cause, that I don't believe, the Author thereof understood it very well himself. For why so many Words to prove that *Mania* proceeds from a Disorder of the Brain; and if it could even be said, that the Doctor proves it in this Place, does his Reasoning account for the different Stages of *Mania*? Why some are outrageous in it, others melancholick, and others have some Intervals of good Sense, or are mad, but on certain Points?

My Sentiment on the Causes of this melancholick Disease, is, that it proceeds either from an evil Temperature of the Brain, or from a bad Conformation thereof; and sometimes from both. That a violent Madness, attended with Rage, Fury, &c. proceeds from a too great Siccidity of the Brain; which thereby being render'd incapable of moderating the too great Impetuosity of the vital Spirits usher'd into it along with the Blood, leave those Spirits to escape in the same Confusion they are brought in, to the Place of their Destination, the Ventricles, where they crowd in too great Abundance, and loaded with the Impurities they have contracted in the Mass of the Blood, and which should have been separated from them by the refrigerating Quality of the Brain, in their Passage through it, before their Admission into the Ventricles; hence ensues a Conflict between them and the few animal Spirits they meet with there, appointed for their further Elaboration into animal Spirits, and Direction, but which meeting with such insuperable Obstacles, are not only frustrated in their Design, but overpower'd by so great a Quantity of heterogeneous Bodies, are themselves diverted from their natural Course, and forced to follow the irregular Impetuosity of the prevailing imperfect Spirits. A *melancholick Mania* proceeds from a too great Viscidity of the Brain, which obstruct the Passage of the vital Spirits to the Ventricles, for the Formation of a Quantity of animal Spirits, sufficient to discharge the Functions of the several Faculties of the Soul. And an *alternative Mania* proceed from some Disorders in the Organs of those Faculties, whereby the animal Spirits are often diverted from their natural Determination.

Symptoms. — Every Body is so well acquainted with the Symptoms of the different Kinds of *Mania*, that it would be needless to make here a Recapitulation thereof.

Prognostick. — *Mania* is a dangerous Disease, and almost incurable, under what Kind we may be pleas'd to consider it; for though it be often palliated, there remains always a Leaven thereof. *Cure.* — The *outrageous Mania* is easier palliated than any of the two others, because, as it proceeds in Part from the too great Abundance, and too violent Impetuosity of the Spirits; that Impetuosity may be moderated by copious Evacuations, especially of the Blood; and by Aliments of little Substance, administer'd with a parcimonious Hand.

PALSY, Paralysis, is a Disease wherein the Body, or some of its Parts lose their Motion, and sometimes their Sensation or Feeling.

Causes. — The Causes of the Palsy, are an impeded Influx of the nervous Spirits into the Villi of the Muscles; or of the arterious Blood into their Vessels; which may happen from some Fault, either in the Brain, the Nerves, Muscles, or their Vessels.

Division of the Palsy. — The Palsy is said to be perfect or compleat, when there is a Privation of Motion, and Sensation, at the same Time. Imperfect, when one of the two is destroy'd, the other remaining.

The Palsy again is either *universal*, *lateral*, or *partial*.

Universal Palsy, called also *Paraplegia*, or *Paraplexia*, is a general Immobility of all the Muscles that receive Nerves from the Cerebrum, or Cerebellum, except those of the Head. Its Cause is usually supposed to reside in the Ventricles of the Brain, or in the Root of the spinal Marrow.

Etmuller makes this a different Disease from the *Paralysis*, which he supposes to consist in a Relaxation of the Ligaments and Membranes serving for Motion; but the *Paraplegia* is a mere Obstruction of the Nerves.

The *Paraplegia* is seldom a primary Disease, usually a secondary one, attending, or following an Apoplexy, Scorbutus, Carus, or Arthritis.

Lateral Palsy, called also *Hemiplegia*, is the same Disease with the *Paraplegia*, only that it affects but one Side of the Body. Its Cause is the same, only restrained to one Side of the Brain, or spinal Marrow.

Partial Palsy, is where some particular Part or Member alone is affected, *e. gr.* where the Motion of the Arm or Leg is destroyed.

Dr. *Quincy* observes, that a Palsy where Motion is destroyed, Sensation remaining, may be produced, First, by too much Humidity stretching the muscular Fibres in Length. Secondly, from cold Things which thicken the Juices. Thirdly, from external Compression. Fourthly, from hot Things, which straiten the supple Membranes and Vessels. All these Causes affect either the Blood or Muscles; the former by thickening that Humour, so that it cannot suddenly rarefy; and the latter by relaxing the Muscles into too great a Length by too much Moisture, or contracting them into too narrow Dimensions by too much Heat. But the Sensation may yet be preserved, because, notwithstanding all the Hindrances, the animal Spirits and Nerves may not be at all affected.

The Causes of the Palsy where Sensation is destroyed, Motion remaining, he observes, may be all those Things which so far thicken the animal Spirits in the Nerves, arising below the Cerebellum, that though indeed they may flow into the Muscles through the Nerves, and there, by the Occursion of some Liquor secreted from the Blood, rarefy; yet they cannot alone flow in such Quantities into the Nerves, as from a very slight Cause to be made to undulate; whence Sensation will cease without losing the Motion of the Part.

The Causes of this Kind are also, whatsoever renders those Nerves more lax and moist, and so less apt for lively Vibrations; the animal Spirits flowing in the mean Time into the Muscles, from whence Motion is performed without Sensation.

My own Sentiment is, that the Cause of the Palsy, whether universal or partial, is an Obstruction of the Passage of the animal Spirits through the Nerves; either entire when the Part is deprived both of Motion and Sensation; or in Part when it is deprived but of one of those two Faculties.

Prognostick.—Palsy, whether universal or partial, is always incurable in old People; for as the Source whence the animal Spirits flow is much exhausted in them, and consequently the Channels through which they flow to all the Parts of the Body, much contracted, through the Scarcity of those Spirits, which flow then but in a very small Quantity through them; those Passages once obstructed, those Spirits flowing neither in a Quantity, nor with an Impetuosity capable to conquer them, take another Course; whereby those Passages are soon entirely contracted, and consequently rendered useless:—In young Persons, who abound yet with animal Spirits, those Spirits, assisted with Medicines, can force their Passage through the Nerves, let the Obstruction be ever so great, provided the Remedies be well appropriated to the Malady.

Cure.—The Cure of the Palsy, according to *Waldschmit*, does not differ much from that of the Venereal Disease. Internally Mercurial, Sudorifics, and Decoctions of the Woods are good: Externally, Unctions, particularly of spirituous and penetrating Things; and Bathing. The *Mare*, as they call it in *France*, or the Grounds of the Grape after the Wine has been extracted from it, is also an excellent Remedy, by putting the Patient to sweat in it.

Here follows the Medicines of Dr. *Boerhaave*, for this Disease.—Take Mastich, Olibanum, Succin, of each half an Ounce; mix them together for a Powder; which you'll burn on lighted Coals, and receive the Vapour thereof in a Piece of thick Flannel, very dry, to rub hard the Parts with it. Take three Ounces of Spirit of Lavender, two Drachms of Sal Armoniack, four Drachms

of Tincture of Castoreum; and six Ounces of distilled Water of Lavender, which must be mixed together to rub the Parts therewith. Take Plaister of Cummin, of Melilot, Galbanum, of each an Ounce, and half an Ounce of the Oil of Castoreum, for a Plaister, which must be spread on Leather, and applied on the afflicted Part after it has been well rubbed.

Take the infused Oils of Wormwood, Anet, Camomile, Rue, Castoreum, Saffron, Iris, Earth-Worms, Nardus, of each a Drachm; Unguent of Agrippa, of Athanita Martiotum, for the Nerves, of each six Drachms; mixed together for a Liniment. He prescribes likewise the acrimonious Plaisters of *Cummin*, *Galbanum* and *Melilot*. My Tincture is also excellent for the same Disease, either to take inwardly, or to be applied outwardly.

Phrenzy, *Phrenitis*, *Phrenesis*, is a constant and vehement Delirium, or Distraction, accompanied with an acute Fever.

It differs from the *Mania*, and *Melancholy*, in that those are without Fevers.

Causes.—Physicians generally make the *Phrenzy* to consist in an Inflammation of the Meninges of the Brain; and distinguish it from the *Paraphrenitis*, which is supposed to be an Inflammation of the Diaphragm.

Willis will have them the same Disease, and both to consist in an Inflammation of the animal Spirits. He only distinguishes them as the Inflammation arises from the Cerebrum alone, or from the Cerebrum and Cerebellum together; and concludes that they both arise after a Fever, from the boiling Blood throwing its adult Excrements into the Brain.

Boerhaave makes the *Phrenitis* either true, wherein the Cerebrum or Meninges, or both are inflamed; or symptomatick, where the Matter of a Fever is translated into the Cerebrum. My Sentiment is, that the *Phrenzy* is caused by an excessive Effervescency of the Blood, in the Vessels of the Cerebrum, whereby those Vessels being much swelled or distended, they press hard on the Substance of the Brain, and obstruct the Motion of the animal Spirits therein, whence ensue Convulsions in the whole Substance thereof; which Sentiment is confirmed by Experience, since this Disease is often the Effect of inflammatory or malignant Fevers; though it sometimes arises from the Suppression of the natural Evacuations, as the Menses, &c.

Symptoms.—The Symptoms of the Phrenzy are so evident of themselves, that it is needless to rehearse them here.

Prognostick.—The true *Phrenzy* either kills on the third, fourth, fifth, or seventh Day; or changes into a *Mania*, *Lethargy*, *Comus*, &c.—Tremors, gnawing of the Teeth, grumous Blood distilling from the Nose, are Prognosticks of Death.

Cure.—If the *Phrenzy* arises from a Suppression of the natural Evacuations; those Evacuations must be first rectified: But if from any other Cause, the too violent Motion of the Spirits must be appeased first.

Spasm, *Spasina*, or *Spasmus*, is a great Term of equal Importance with the Latin *convulsio*, and the English *Convulsion*.

Cardan distinguishes two Kinds of *Spasms*; the first consisting in a constant Contraction of the Muscles, which renders the Members rigid and inflexible. The second, in sudden unnatural Motions and Palpitations, frequently intermitting and beginning again.

Causes.—*Spasms*, in whatever Part of the Body they be, arise from the animal Spirits meeting with Obstructions in their Passage through the Nerves, which divert them from the natural Direction they had received in the Cerebrum; whence,

Symptoms.—Proceed the unnatural Motions of the Parts of the Body, a *Spasm* is attended with, which are greater or less, more or less frequent, according as the Obstructions are greater, and more difficult to conquer.

There are *accidental Spasms*, which are of a short Continuance, as those arising from Flatulencies, or from Bites of venomous Beasts, or from the Puncture of a Nerve, from the Acrimony of the Humours vellicating the Stomach, excessive cold, hysterick Vapours, &c.

There are *Spasms* peculiar to certain Members, and

distinguished by particular Names: That of the Mouth is called *Spasmus Cynicus*; that of the Penis *satyriasis*.

The *cynick Spasm*, is a Sort of Convulsion, whereby the Patient is brought to imitate the Gestures, Snarlings, Howling, &c. of a Dog.

Dr. *Freind* in the *Philosophical Transactions*, gives us an Account of a very extraordinary *Spasmus* of this Kind, wherewith two Families at *Blackthorn* in *Oxfordshire* were seized.

The Novelty of the Thing drew Abundance of Visitors to the Village, and among the rest Dr. *Willis*; who a good while, ere he reached the Place, heard a terrible Noise of Barking and Howling: Upon his entring the House he was straight saluted with five Girls, howling and answering each other by Turns, with violent Motions of the Head. In their Face there was no Convulsions seen beside cynick Distortions, and Oscillations of the Mouth: Their Pulse was pretty regular; their Noise was rather like that of the Howling, than that of the Barking of Dogs; only that its Returns were more frequent, with deep Sighings between.

The *Spasmus* had seized them all equally, whereof the youngest was but six, and the eldest fifteen Years of Age: At Intervals they had their Reason and Senses entire; but not long, ere one of them returning to her Howling, set on the rest: Till at length, all fainting, they fell like Epilepticks on a Bed laid in the Middle of the Room to receive them.

A little while they would lie quietly and decently together; but upon a new Orgasm of the Spirits, they began to beat and bruise each other. Two of the youngest awaked while the Doctor stay'd, and left their Sister on the Bed: But the *Spasmus* soon had hold on them again.

In July, 1700, Dr. *Freind* himself visited another Family in the same Village, where one Boy and three Girls had been seized ten Weeks, without any apparent preceding Cause. A Girl had it first, and the rest, as the Mother informed him, were so struck with their Sister's Disorder, that they too were seized.

At his Arrival they were all at play very briskly and unconcernedly before the Doors; at length the eldest Girl, about fourteen Years of Age, was seized as usual.

The only Symptom of its Approach, was a Swelling of the Stomach; which rising gradually up to the Throat, set the Muscles of the Larynx and the Head upon their usual Convulsions: This Rising was a certain Symptom of an approaching Paroxysm in them all; and if they endeavoured to stop it, it bursted out with the greater Violence, and held the longer.

The Noise they made was incessant and disagreeable; but not so much as the Barking or Howling of Dogs as had been given out, as a quaint Kind of a Song, consisting of three Notes or Tunes, repeated twice over; and closed by deep Sighs, &c. accompanied with extraordinary Gestures and Nutations of the Head.

This Disease the Doctor takes to be natural, and to arise from the common Cause of all Convulsions, viz. from the animal Spirits growing unruly in the Nerves, and driving the Muscles into various Contractions, according to the Circumstances of the Indisposition.

Myself have known here in *England*, a young Lady of a noble Family, and of a great Fortune, afflicted with such *Spasmus*, which made her mimick all the Gesticulations of a Monkey, and even his Voice; which those, who knew her from her Birth, say she brought along with her into the World, the Lady her Mother having been frightened by a Monkey while with Child of her.

The Nuns of *Loudun* in *France*, so well known throughout the whole World, by the Nick-name of *Devils of Loudun* (because supposed possessed by the Devil) were certainly afflicted with nothing else but a *Spasmus* of this Kind, though poor *Grandier*, their Father Director, was unjustly burnt, under the false Pretence that he had contributed to their supposed Possession; and I really believe that most of the Possessions mentioned in holy Histories (those mentioned in the Scripture excepted) were nothing else but *Spasms* or Epilepsies.

Prognostick.—A *Spasmus* happening after the taking of *Hellebore*, or any other violent Purgative, is mortal: *Spasms* attended with violent and continual Fevers are also very dangerous.

Cure.—The celebrated Dr. *Charleton* prescribes for

Convulsions the Powder of an old Raven: All the Remedies proper to restore the natural Motion of the animal Spirits, are good for the Convulsions and Spasms, as Sudorificks, Diaporeticks, &c.

SYNCOPE, is a deep and sudden Swooning, wherein the Patient continues without any sensible Heat, Motion, Sense, or Respiration; is seized with a cold Sweat over the whole Body, and all the Parts turn pale and cold, as if dead.

Causes.—There are several Causes of *Syncope*; 1. Too great an Exhaustion of Spirits, as after long Diets, excessive Unctions, violent Exercises, long Bathing, &c.—2. The irregular Motion of the Spirits, preventing their due Influx into the Parts, as sometimes happens in Fear, Wrath, and other violent Passions.—3. In moderate Hemorrhages.—4. An ill Constitution of Blood, as in Cacochymias, or in Persons who have taken something that either dissolves or coagulates the Blood.—5. Secret Diseases, as Abscesses, or Polypus's of the Heart, Worms, &c.

In very numerous crowded Assemblies People sometimes fall into *Syncope*s, through the hot, thick, impure Air they breathe. Some Women are liable to them upon the Smell of Musk, Civet, &c.

Prognostick.—The *Syncope*s are very dangerous which arise from Hemorrhages, or from a too great Exhaustion of Spirits; and those proceeding from Abscesses, or Polypus's of the Heart, are almost always mortal.

Cure.—The volatile Spirits and Aromatics, are prescribed for *Syncope*s. *Heurnius* recommends Treacle-Water and Cinnamon Water. And *Etmuller* the volatile Salt of Vipers, Spirit of Sal Armoniack, Oil of Amber, and sometimes Bleeding.

VERTIGO, is an Indisposition of the Brain, wherein the Patient sees the Objects about him as if they turned round, and fancies he turns round himself, though all the while at Rest.

Physicians distinguish two Kinds, or rather two Degrees of *Vertigo*s.—The first, called a *simple Vertigo*, is when the Body and external Objects appear to turn round, without any great Dimness of Sight.

The other called *Scotania*, or *vertigo tenebrosa*, is when the Eyes are also darkened, and as it were covered with a Mist.

Some make a third Stage, viz. *vertigo caduca*, wherein the Patient actually falls down. But this seems scarce to differ from an Epilepsy.

Sometimes the *Vertigo* is seated in the fore Part of the Head, and sometimes in the hind Part; where the latter is much more dangerous.

Causes of the Vertigo.—*Bellini* accounts for the *Vertigo* very well, from a preternatural Motion in the Retina. For it is evident an Object will seem to move circularly, if the Images thereof painted on the Retina fall successively on different Parts of the Retina. This they may do either by the Object's moving while the Eye is at Rest; or from the Eye moving while the Objects rest; or lastly, the Object and Eye being both at Rest, and the Rays falling on the same Place, by the optick Nerves being alone in Motion. For since a right and an oblique Incident do not excite the same Tremors in the Nerves, and the same Species of Motion; if the optick Nerve only be moved, and the Object be at Rest, it will appear to shift its Situation, by the Change of the Place in which it was represented.

The external Causes of *Vertigines*, are a continued turning round of the Body, Drunkenness, too long fasting, immoderate Exercise, Surprise, Voracity, much Use of Pulse, Onions, Leeks, Radishes, Cabbage, Mustard, &c. and in the general whatever may press, distend, or contract the Arteries.

*Cure of the Vertigo*s.—The first Step in the Cure is bleeding in the Jugular or Cupping; then they proceed to an Emetick; then a Vesicatory on the Neck, or a perpetual Blister, or Issues; with Sternutatories and other Medicines, that obtained in the Apoplexy.

DISEASES OF THE THROAT.

Quinsy, called also *Angina*, is an Inflammation of the Throat, and particularly of the Muscles of the Larynx or Pharynx, which exactly closing the Chinks thereof, prevent the Air from passing in and out of the Trachea, and the

the Food from being swallowed and conveyed into the Stomach.

If any Symptom appear on the Outside of the Throat, the *Quinsey* is said to be external. — If none appear, internal.

The *Quinsey* is also divided into true and spurious.

Causes of the Quinsey.—The *Quinsey* is caused by a De-fluxion of Blood, either pure or bilious, from the Branches of the carotide Arteries; and there causing a Phlegmon, either a simple or an erysipelatous one.

Symptoms of the Quinsey.—The general Symptoms of the *Quinsey* are, that it is always attended with a Difficulty of Respiration, and of Deglutition. The *true Quinsey* is always attended with a Fever. And the *spurious* is free from it.

Prognostick of the Quinsey.—The *Quinsey* is of all others the most dangerous when the Tumour is neither perceivable on the Inside nor the Outside. That appearing on the Outside is the most curable.

Cure of the Quinsey. In the *external Quinsey*, before any Suppuration appears, Recourse is had to repeated Venesection in the Jugulars. — Vesicatories and Cupping are also used with emollient Gargles, &c.

The following is an excellent Gargle of my own Invention for the *Quinsey*.—Take two Ounces of the best Honey; the Buds of Black-berry Bushes, and dried red Roses, of each a Handful; put them to boil together in three Pints of River-Water, for the Space of half a Quarter of an Hour, skimming well the Decoction, and straining it afterwards with Expression; the Colature is the Gargle, wherewith the Patient must gargle his Throat as often as possible.

In *violent Quinseys* Recourse should be had to Laryngotomy, or Bronchotomy, which though rarely practised, may yet be used with Safety.

From the Head I'll descend to the *Thorax*, or middle Venter.

DISEASES OF THE THORAX OR BREAST.

The principal Maladies of the *Breast* are the *Empyema*, *Asthma*, *Phthisick*, *Peripneumony*, *Pleurisy*, &c.

The *Empyema* is a Collection of Pus, or purulent Matter, in the Cavity of the Breast, discharged thither upon the Bursting of some Abscess or Ulcer, in the Lungs or Membranes that inclose the Breast.

The *Empyema* sometimes succeeds a *Quinsey*, sometimes a *Peripneumony*, but more usually a *Pleurisy*; as being ordinarily the Effect of a *Peripneumonick* or *Pleuritick* Abscess. It usually comes 15 or 20 Days after those Diseases.

Causes of the Empyema.—Sometimes also the *Empyema* is generated of extravasated Blood, issued out of a bursten, broken, or putrified Vein.

Signs of the Empyema.—The *Empyema* is distinguished by a Difficulty of Breathing, a dry Cough, a Heaviness about the Diaphragm, a Noise, and fluctuating of the Matter upon moving; slow Fever, ruddy Cheeks, hollow Eyes, the Tips of the Fingers hot, and a Swelling of the Abdomen.

Prognostick.—The *Empyema*, let the Cause thereof be what it will, is always extremely dangerous; for tho' the Matter may be evacuated by Means of the Paracentesis, or Tapping, such another Depositum is soon made, if not always in the same Place, at least in some other Part of the Breast.

Cure of the Empyema.—The Difficulty of the Cure of this Disease proceeds from the Difficulty of absorbing, or evacuating such extravasated Matter: If Nature shews any Endeavour to throw it off by Vomiting or Urine, or the like, she must be seconded, and assisted therein. Thus, if the Urine be purulent, administer Diureticks. If the Stools, Laxatives. If the Spitting, Expectorants or even Emeticks; though I would not advise to attempt this last Remedy, but with the utmost Caution, lest the Patient should be suffocated in the Operation.

There is also a Kind of *Spurious* or *Bastard Empyema*, proceeding from a pituitous or serous Humour, brought by some Duct or Passage into the Thorax; where corrupting, it degenerates into a Matter like Pus. An *Empyema*, in Course of Time, breeds a *Phthisis*.

The *Asthma* is a Difficulty of Breathing, arising from a Disorder of the Lungs; and usually attended with vio-

lent Motions of the Diaphragm, abdominal, and intercostal Muscles, to the very Scapula, and the Pinnæ of the Nostrils; as also a Rattling in the Throat.

If Respiration be only thick and quick, without the other Symptoms, it is called a *Dyspnea*. If it be so intense as to occasion a violent Motion of the Muscles of the Thorax, so that the Patient cannot be tolerably easy, except in an erect Posture, it is called *Orthopnea*.

The *Asthma* is usually divided into *moist* and *dry*, or *manifest* and *occult*, or *pneumonick* and *convulsive*. The first attended with an Expectoration of purulent Matter: The latter without.

Causes of the true, or pneumonick Asthma.—The *true* or *pneumonick Asthma*, is occasioned by an Abundance of Serosities, or of gross, viscous or purulent Humours, collected in the Cavity of the Lungs, which stop up, or streighten the Passages of the Air, and compress the Bronchia. It may also be owing to *Empyema's*, *Phthisis's*, *Polypus's*, *Crudities* in the Stomach, *Cachexies*, &c.

Causes of the convulsive Asthma.—The *convulsive Asthma* is supposed to be occasioned by an irregular Motion of the animal Spirits; and happens when the Spirits do not flow fast enough, or in sufficient Quantity into the Muscles of the Breast, either by the Reason of an Obstruction, or some other Obstacle: The necessary Consequence whereof is a violent and painful Respiration. The *Asthma* again is either continual or periodical, and intermitting; which last returns where a sober Regimen is not observ'd.

Symptoms of the Asthma.—The greatest Symptoms of the *Asthma*, are an extreme Difficulty of Respiration, especially when the Patient is in Bed, and in a prone Posture; the Contents of the lower Belly in that Case, bearing against the Diaphragm, so as to lessen the Capacity of the Breast, and to leave the Lungs less Room to move. — It is also always attended with a violent dry Cough.

Prognostick.—The *Asthma* of any Kind whatever, is consider'd as incurable; though it be a Disease of a long Duration; and which suffers the Patient to live several Years in Misery, wherefore *Seneca* calls it *Meditatio mortis*.

Cure of the true, or pneumonick Asthma.—What I call Cure, in this Place, are only the Means used to ease the Patient in the most violent Paroxysms of the Disease, and render them less frequent, which is done by Bleeding; after which Emeticks may be used; and if the Paroxysm returns, Epispasticks, with Glysters instead of Purges. Infusions of *l'im. Equin.* or the Juice thereof, being detergent and attenuating, are reputed excellent. Linctus's also give some Relief; Millepedes, Spirit of Gum Armoniack, with Sal Armoniack, Coffee, Tincture of Sulphur, &c. are commended in *Asthmatick* Cases.

The *Cure of the convulsive Kind*, is attempted by Anti-epilepticks, Anti-hystericks, Anti-spasmodicks, Opiates, &c.

Phthisis, in its general Sense, denotes any Kind of Consumption of the Body, in what Part soever it be seated, or from what Cause soever it arise. Thus we have a nervous *Phthisis*, and renal *Phthisis*, dorsal *Phthisis*, pulmonary *Phthisis*, &c.

But *Phthisis*, in its proper Sense, is restrained to a Pulmonary Consumption, or a Consumption arising from an Ulcer, or other Disorder of the Lungs, accompanied with a slow hectic Fever, which wastes, extenuates, and consumes the muscular Flesh.

Causes of the Phthisis.—*Sydenham* observes, that the *hectic Phthisis* has its Origin in the Winter's Cold; from a sharp Humour trickling down upon the Lungs, where, like a Catarrhea, it irritates them so as to raise a Cough. Among the Causes of this Disease may be reckoned Intemperance, as it brings on a Plethora or Cachymia, *Peripneumonics*, *Asthma's*, *Pleurisies*, &c.—*Morton* adds, that the *Phthisis* frequently arises from an ill Conformation of the Breast; which is either natural, as when the Breast is too narrow, the Neck too long, &c. or accidental, where there happens a Curvity or Distortion of the Breast.

Symptoms of a hectic Phthisis.—This Disease is attended with a Spitting, first of a viscid Pituita, then a heavy fetid Pus, then of pure Blood, and sometimes of the very Substance of the Lungs rotted by Ulceration; with Night-

Night-Sweats, falling of the Hair, and a colliquative Flux, which is soon follow'd by Death. *Sydenham* says, that the *Phthisis* kills two Thirds of those who die of chronic Diseases. Among the Symptoms *Morton* reckons a Nausea, or Reaching, with a Heat in the Palms of the Hands, and Redness in the Cheeks, all after eating.

In the last Stage of the *Phthisis*, the Nose appears sharp, the Eyes hollow, the Temples fallen, the Ears cold and contracted, the Skin about the Forehead hard and dry, and the Complexion greenish, or livid, &c. which is called *facies Hyppocratica*.

Prognostick.—A confirmed *hectical Phthisis*, is almost always incurable, and consequently mortal, because then almost the whole Substance of the Lungs is supposed ulcerated, the which it is impossible to restore to its former laudable Consistence; whereby the Blood being deprived of that Refrigeratory becomes adust, and consequently very slow in its Circulation, whereby it is render'd incapable, at last, of discharging its principal Functions, but that only by Degrees, and on Proportion as the Humours it is overloaded with, and which it can no longer rarify through a too great Scarcity of the vital Spirits, weaken the first Principle of Life it had been impregnated with at the very first Instant of its Formation; till they have entirely extinguished it.

Cure of an hectical Phthisis.—Though the Cure of this Disease be extremely difficult, especially here in *England*, where the Climate contributes much towards rendering it rebellious to the most efficacious Remedies, it is, notwithstanding every Way attempted. *Sydenham* adds, the Diffusion on the Lungs, in the first Stage to be abated by Blood-letting, &c. and pectoral to be used, accommodated to the various States of the Disease, *viz.* In-craissants, Attenuants, to assuage the Hectick, &c. with Emulsions, Asses-Milk, &c. and Balsamicks to cure the Ulcer.

But he is of Opinion, that the chief Assistance in this is from riding on Horseback, where the Patient need not confine himself to any Laws of Diet, &c. This alone, he adds, is almost as sure a Cure for a *Phthisis*, as the Cortex for an intermitting Fever. But I am of a different Sentiment, and believe, that any violent Exercise, such as Riding, whereby the whole Body is shaken, is contrary to the Cure of a Disease, proceeding from an inward Ulcer; for if it can be said, that such Exercise facilitates the Expectoration of the most tenacious Matter of the Ulcer, which obstructs the Bronchia of the Lungs, it may be said, likewise, that the Expectoration, excited by such Exercise, being most commonly attended with frequent and violent Efforts, may either cause a greater Inflammation of the Ulcers, or the breaking of some Vessels, which may be attended with very dangerous Symptoms: And to speak according to my certain Knowledge, I have known several Persons afflicted with *Phthisis*, who have followed Dr. *Sydenham's* Advice in that Particular, but none of them cured thereby.

Dr. *Baynard* recommends Butter-Milk, as an admirable Succedaneum to Asses-Milk. *Sylvius* says, he knows of no Medicine, either internal or external, so good against fresh Ulcers of the Lungs, as Balsam of Sulphur, especially when prepared with Oil of Anniseed.

Etmuller observes, that the Cough of *phthisical* People is at first only stomachal; at length it becomes pulmonary. He adds, that Vomitories are good in a Beginning *Phthisis*, Purgations by all Means to be avoided; and commends the Use of Medicines made of Tobacco, not only as they promote Expectoration, but are vulnerary. But if *Etmuller* has found that those Remedies made of Tobacco were good for his northern Constitutions, I would not prescribe them in milder Climates; for the Tobacco, let it be ever so well disguised, contains always an acrimonious Salt, which by pricking the Membranes, excite a violent Cough, which is always a very dangerous Symptom in that Disease; unless the sharp Points of those Salts be blunted, and embarrassed in a great Quantity of oleaginous Particles; as they are in the Composition of the tranquil Balsam, of the Abbot *Rousseau*, of which I have given the Description in my Treatise of *Pharmacy*.

It is a common Observation, that in those Countries where they burn Turf, People are rarely affected with the *Phthisis*; which *Willis* ascribes to the Sulphur

abounding therein, and recommends Tincture of Sulphur as the best Remedy he knows of in any Cough without a Fever; adding, that a Suffumigation, or Smother of Sulphur and Arsenick, has frequently proved a Cure in the most desperate *Phthisis*.

Bonetus holds the *Phthisis* to be contagious; and that there are frequent Instances of it being communicated by Cloaths, Linnen, Beds, &c. I would not affirm, that it can be communicated by these Things, but I have seen it communicated by laying in the same Bed with a *phthisical* Person; which may be very well accounted for, since all contagious Maladies are communicated by the Air being infected therewith; and have we not all the Reason imaginable to believe, that the Air which has run through infected Lungs is infect, and that those who breathe such Air, are, likewise, infected therewith? I would not even advise any Body to eat or drink after a Person affected with a consummate *Phthisis*.

Pitcairn recommends *Mercurius Dulcis*, in the Beginning of a *Phthisis*; and *Barbette* and *Colbatch* assert, that contrary to the Opinion of most Authors, they have frequently used Acids with Success in the *Phthisis*.

Boerhaave prescribes the following Remedies for an *hectick Phthisis*.

A Conditum.—Take three Ounces of Conserve of red Roses; two Drachms of Bol Armoniack reduced into an impalpable Powder; and as much Syrup of Myrtle, as is necessary to make a Conditum; of which the Patient shall take half a Drachm every two Hours.

A Conserve.—Take three Ounces of the Leaves of Plantain, while yet very tender, an Ounce and a half of Flowers of wild Poppies; and an Ounce of the Seed of Plantain, newly gather'd; mix all these Ingredients with a sufficient Quantity of Sugar, to make a Conserve, of which the Patient shall take half a Drachm every two Hours.

A Decoction.—Boil two Handfuls of Sorrel in a Pint of Whey, strain the Decoction, and give every Hour a Glas thereof to the Patient.

The Remedies I prescribe in those Cases, are, 1. A good Regimen, which consists in abstaining from all Sorts of Ragousts, Frigafeyes, and all Kinds of Dishes, where too much Salt or Spices are introduced; of all Sorts of Pulses, or other windy Aliments; of all spirituous Liquors, unless it be those, which are truly cordial, as the Ratafia, Ros-Solis, &c. and even those must be used with a great deal of Moderation; abstaining above all Things from Beer, or any other such Liquor; and from any Meat which is not of a light Digestion, or that can promote a Looseness; preferring roasted to boiled Meat, drinking always the oldest Wine, and the most cordial; eating Sweetmeats often, and other dry Aliments.

For common Drink I prescribe a Tizane, made of Jujubes, and Dates, of each four Ounces; a Handful of the smallest Maiden-Hairs; two Ounces of Liquorice scraped and stringed; and two golden Pippins, cut in Quarters; all these Ingredients to be boiled together, in three Quarts of River-Water, to the Consumption of a sixth Part; the Jujubes and Dates having been open'd before they are put to boil. Of this Tizane the Patient may drink as much as he pleases. — I prescribe, besides, fifty Drops of my Tincture, or even half a Spoonful in the Morning Fastings, and as much at Night in going to Bed; and with those two Remedies only, I promise a perfect Cure, even here in *England*, provided the Lungs be not entirely ulcerated; and have performed such a Cure here in *London*, after all other Remedies had been attempted in vain.

Pleurisy is a violent Pain in the Side, attended with an acute Fever, a Cough, and a Difficulty of Breathing.

Causes of the Pleurisy.—The *Pleurisy* arises from an Inflammation of some Part of the Pleura, to which is frequently joined that of the exterior and superficial Part of the Lungs. It usually arises upon cooling too hastily, after violent Heat; as by drinking cold Water, laying open to the Air, &c.

This Inflammation seizes any Part of the Teguments of the Thorax, *viz.* either the Pleura or Mediastinum; and therefore the pricking Pain may be felt in any Part of the Thorax: But the Place it most ordinarily infests is the Side; sometimes the Left, sometimes the Right, sometimes higher, sometimes lower.

This

This makes what we call the *Pleuritis vera*, or *true* or *internal Pleurisy*; in Opposition to the *nottha*, or *spurious* or *external Pleurisy*, which is a Pain in the Side without any Fever, and frequently without any Cough; and is supposed to arise from a sharp Serosity, lodged in the Pleura, or higher among the internal Muscles.

Symptoms of a Pleurisy.—The *Symptoms* of a true Pleurisy, is a sharp and fixed Pain commonly in the Left-Side, attended with a violent Fever, and a great Difficulty of Breath; and also with a short dry Cough. A false Pleurisy is only attended, as already observed, with the same Pain, Difficulty of Breathing, and Cough, but without Fever.

Prognostick.—Both *Pleurisies*, either *true* or *spurious*, are very dangerous, and require a speedy Relief; and when after the necessary Remedies have been administered, the Symptoms increase instead of diminishing, or even remain the same, the Disease is mortal.

The *Pleurisy* sometimes succeeds another Fever, occasioned by a Precipitation of the febrile Matter upon the Pleura. When it rises to an Imposthume it is called *Empyema*. When it happens in the Mediastinum, or Diaphragma, it is called *Parapneumonia*.

Cure.—The great Remedy in the true Pleurisy is copious and repeated Bleeding. In Adults, *Sidenham* observes, is seldom cured with less than the Loss of forty Ounces of Blood. By omitting Phlebotomy the Patient is frequently suffocated.

Etmuller recommends Sudorificks in the *Pleurisy*; and observes, that much more Regard is to be had to the Sputum that attends the Cough than the Urine.

Baglivi notes, the *Pleurisies* are frequently occult; and gives this Method of discovering them. Make the Patient lie on his Right or Left Side, and bid them breathe strongly and cough: If he feels any Pain or Heaviness after it, he is certainly *pleuritic*. The same Author adds, that a hard Pulse is a certain Attendant of the *Pleurisy*.

Riverius gives us Instances of notable Cures performed herein by Cupping and Scarification.

Boerhaave prescribes the following Remedies to be applied inwardly for the *Pleurisy*.

Fomentation.—Take Mallows, Marsh-mallows, and Parietary, of each two Handfuls; red Poppies and Henbane, of each a Handful; Flowers of Elder, of Camomile, and of Melilot, of each three Ounces; boil all these Ingredients in new Milk, for a Fomentation.

Liniment to anoint the Sides.—Take four Drachms of Sugar of Saturn; six Drachms of Vinegar; and an Ounce of Oil of Roses extracted by Infusion; mixed together for a Liniment to anoint the Sides.

Internal Remedies.—A *Decoction*.—Take Leaves of Tussilage, and of Marsh-mallows, of each two Handfuls; Flowers of red Poppies, and of Althæa, of each a Handful and an half; Parsely-roots, Sarsaparilla, of each three Ounces; four Drachms of Linseed bruised; of Lattuce, and of Carduus Dominæ, of each an Ounce: Boil all the Ingredients together in a sufficient Quantity of Water, that there may be three Pints left, whereof the Patient shall drink two Ounces every Hour.

An *Emulsion*.—Take the four great cold Seeds, and the four small ones, of each three Drachms; two Ounces of Seed of white Poppy; mix them all together with Barley-Water, for an Emulsion, with fourteen Ounces thereof shall be mixed a Drachm and half of pure Nitre; and an Ounce of Syrup of Maiden-Hair: Of which Emulsion the Patient may drink a Glass every Quarter of an Hour.

For my Part I prescribe, after Bleeding has had the desired Effect, the following Sudorifick:—Take Waters of Walnuts, and of Carduus benedictus, of each half an Ounce; half an Ounce of Syrup of Diacordium; and twelve Grains of volatile Salt of Sal Armoniack, mixed together for a Dose.—And for common Drink a Decoction of an equal Quantity of dried Betony and the finest Maiden-hair, half a Pint, warm, to a Dose, and sweetened with *Lisbon* Sugar.

For outward Application, a Plaister made of Flower of Rye, and Vervaine pounded, and incorporated together with Whites of Eggs.

PERIPNEUMONY, is an Inflammation of some Part of the Thorax, properly of the Lungs, attended with

an acute Fever, and a Difficulty of Breathing.

The *Peripneumony* is distinguished into *vera*, or *true*; and *nottha*, or *spurious*.

The *true Peripneumony*, is a real Inflammation of the Substance of the Lungs, attended with a symptomatical Fever and a Cough; by the former of which it is distinguished from an Asthma, and by the latter from a Pleurisy.

Causes of the true Peripneumony.—Its usual Causes are Want of Exercise, hard Study, Suppression of natural Evacuation, or moist Air, and the like.

Symptoms.—When the *Peripneumony* arises from a Phlegmon, the Patient spits pure Blood; when it is erysipelatous, the Sputum is yellow, and not much tinged with Red. In this last the Breast is not so much contracted, but the Fever more violent.

Prognostick.—The *Peripneumony* is more dangerous, though less painful than a Pleurisy, particularly in young People which are soon carried off: Its usual Way of going off is by Expectoration of well concocted, reddish, yellow, or white Matter. The flowing of the Menfes, or any Hemorrhage, a Diarrhæa, Abscesses about the Ears or other Parts, are also good Prognosticks.

Cure.—The Medicines prescribed for the Cure of the *Peripneumony*, are mostly the same that obtain in asthma-tick and pleuretick Cases.

Mr. *Boerhaave* prescribes the following Remedies.

Decoctions.—Take forty Ounces of a Decoction of Barley, two Drachms of Nitre, and four Ounces of Oximel; mix them together, of which the Patient shall drink two Ounces, warm, every Quarter of an Hour. Or take the Leaves of Parietary, Agrimony, Dent de Lion, of each a handful; the Seeds bruised of white Poppies, and of Fennel, of each an Ounce; Liquorice, an Ounce and a half; to make fifty Ounces of Decoction; which must be drank in the same Manner as that above prescribed.

Aliments.—Pulses, farinous Matters, Pease, and Summer Fruits, ripe.

My *Infusure* is an excellent Remedy for this Malady.

Spurious, or *Bestard PERIPNEUMONY*, is a Disease of the Lungs, arising from a heavy pituitous Matter generated throughout the whole Mass of the Blood, and discharged upon the Lungs.

Signs.—The *spurious Peripneumony*, is known by the Viscidity, Paleness, and Slowness of the Blood, Ropiness of the Saliva, Paleness, and Want of Scent of the Urine, Swellings and Obstructions in the minuter Vessels, short Breath, Oppression in the Thorax, &c.—Worn out, phlegmatick, cold, phthisical, catarrhus Constitutions, are most liable to it.

Symptoms.—It begins with a Feebleness, Indolence, Weariness, Difficulty of Breathing, Oppression of the Breast, Feverishness; and goes on, without any great Appearance of Danger, to Death itself; without any Prognostick thereof in the Urine, Pulse, &c.

Cure.—This Disease is cured by Blood-letting, Clysters, thin Diet, Diluters, Astringents, and Aperients.

Dr. *Boerhaave* prescribes the following Remedies, for the *spurious Peripneumony*.

Glyster.—Take three Ounces of Honey; a Drachm of Nitre; a Yolk of an Egg, and eight Ounces of a Decoction of Barley, for a *Glyster*.

A *Decoction*.—Take two Ounces of the Roots of Fennel, four Ounces of Gramen; of Leaves of Parietary, and of Agrimony, of each a Handful and an half; an Ounce of the Seeds of white Poppies, bruised; and an Ounce and a half of Liquorice: Boil all these Ingredients together, in such a Quantity of Water, as there may be two Pints of the Decoction left; two Ounces hereof the Patient must drink every two Hours.

CONSUMPTION, *Tubercles*, is a Disease, arising from a Defect of Nourishment; or a preternatural Decay of the Body, by a gradual Waste of muscular Flesh.

It is frequently attended with an hectic Fever; and is divided into several Kinds, according to the Variety of its Causes; as *universal*, or *scorbutick Consumption*, where it arises from a Cacochymia, or scorbutick Habits; and *pulmoniac Consumption*, or *Consumption of the Lungs*, where it arises from some Cause in the Lungs, properly called a *Phthisis*; and this last is very common here in England, and that which is known, among Foreigners, under

under the Name of the *English Consumption*, *la Consommation d'Angleterre*; of which I have spoke at large under the Title *Phthisis*.

A *Consumption* may be either *accidental*, *natural*, or *hereditary*.

Causes of an accidental Consumption.—*Accidental Consumptions* may arise, 1. From Ulcers, chalky Stones, or Polypus's in the Lungs, caused by something that obstructs the Circulation in the pulmonary Vessels, or renders the Blood viscid, as a Suppression of any natural Evacuation.—2. From Intemperance, occasioning either a Cacoehymia, or Plethora.—3. From Peripneumonies, Pleurifies, Asthma's, Coughs, Catarrhs, Diarrhea's, Venereal Disorders, and Excess of Venery.—4. From Grief, hard Study, &c.

Causes of natural Consumptions.—Natural Consumptions may arise from the Thorax, or an evil Conformation of the Parts.

Causes of an hereditary Consumption.—An hereditary Consumption may be communicated from the Parents without any other visible Cause.

Symptoms.—A *Consumption* usually begins with flying Pains and Stitches; Pain at the Pit of the Stomach, or in the Diaphragm; frequent Spitting, Loss of Appetite, a quick Pulse, a Sweetness or Saltiness in the Saliva, Heats and Flushings in the Face and Palms of the Hands after Meals, an hectic Fever towards the Evening, Heaviness, Faintness, Night-Sweats; and where the Lungs are first disordered, a Cough, Catarrh, or Asthma usually precede it.

When these Symptoms are violent it is confirmed; and then comes on an Expectoration of purulent or bloody Matter, and the Vomica pulmonum; at length the Feet swell, the Expectoration stops; a Diarrhea comes on; then the Facies hippocratica, and Death.

Cure of an universal, or muscular Consumption.—The Cure of this dangerous Disease depends principally upon Removal into a proper Air; and as there is no such Air in *England*, it is not surprizing, that a confirmed *Consumption* is always incurable in this Kingdom: That Cure depends also upon a regular nourishing Diet: The Appetite is to be excited by proper Bitters, and other Stomachicks.

In a *pulmonary Consumption*, or *Phthisis*, balsamick Medicines, and vulnerary Medicines, such as my Tincture, which I warrant a Specifick in that Case, are usually added.

Most commonly, especially here in *England*, a great Quantity of oleaginous Medicines is used in these Cases, but I am of Dr. *Wainwright's* Opinion, that the Particles of oily Medicines are too gross and viscid to enter the small Orifices of the Lacteals; and think that their Operation or Effect being confined to the first Passages, they are not only of no Service in the Cure, but are apt to pall the Appetite, occasion Obstructions in the Mouth of the Lacteals, and Diarrheas; all which I know to be true by Experience.

A *COUGH*, *tussis*, is a Disease affecting the Lungs, occasioned by a sharp serous Humour, vellicating the fibrous Coat thereof, and urging it to a Discharge by spitting, &c.

When the Humour is so subtle that the Lungs cannot lay hold of it to throw it off, or when the Humour is so thick that it will not give Way, it is said to be a *dry Cough*.

Pregnessick.—*Dry Coughs* are the most dangerous.—*Hippocrates* says, that *Cough* ceases if the Testicles swell.

Cure.—A pectoral Syrup, and Decoctions, are Medicines for a Cough of any Kind whatever; and a few Drops of Laudanum may be administered with Safety, to appease the Violence of the Paroxysms, and prevent some dangerous Consequences it could be attended with; as the breaking of some Blood-Vessels, and the bursting of Abscesses, if there were any in the Capacity of the Thorax.

The *HICKUP*, *singultus*, is a convulsive Motion of the Diaphragm, whereby that Muscle retiring impetuously downwards, impels the Parts beneath it.

Causes of the Hickup.—The *Hickup* is occasioned by sharp Humors, a too great Plenitude of the Stomach, a Bit of any Thing stopped at its upper Orifice; or, in

general, by any Thing capable of irritating the Nerves of the Diaphragm.

Note, That the *Hickup* is a very dangerous Symptom, in a chronical Disease.

Cure of the Hickup.—The Remedy for the *Hickup*, according to *Hippocrates*, is to fetch the Breath very long; or even to stop the Breath for some Time. A Sneezing happening upon a *Hickup* generally cures it; the Diaphragm shook by the violent Expiration, being apt to throw off what before irritated it.

Besides the Maladies of the Lungs heretofore mentioned, there are also formed in that Part *Polypus's*, and a *Vomica* which is a Collection of Pus, sometimes expelled in the Paroxysm of a violent Cough. Dr. *Rob. Clarke*, in the *Philosophical Transactions*, gives us a very odd Instance of a Patient, who cough'd up, at Times, several hundred *Polypus's of the Lungs*. They seemed to have some Organization, and were all perfectly alike. The Patient said, though they had no Life, he had frequently pressed a slimy Matter out of the Body. Dr. *Lister* observes, that such *Polypus's* are formed in the remoter and deeper Branches of the *Aspera arteria*, whence they are very difficult to get up. The Patient above-mentioned never brought them up till after a continued coughing of half a Day and Night. He adds, that they are nothing but viscous Excretions of the small Glands, hard baked in those Glands whose Form they receive. The celebrated M. *Buissiere* observes, they are frequently mistaken for Pieces of the Blood Vessels, or Lungs.

As the chief Seat of the Blood is in the Thorax, where it receives its last Degree of Perfection in the Ventricles of the Heart; and the Blood is as it were the Focus of several very dangerous Maladies the human Body is afflicted with; or, to speak more properly and clearly, from the Disorders, Intemperies, or Corruption of the Mass of Blood, arise the greatest Part of the Maladies we are subject to, I'll treat in this Place of those different Maladies, beginning by *Fevers* of all Kinds.

A *FEVER*, *febris*, is a Disease or rather Class of Diseases, proceeding from an excessive Effervescency of the Blood, occasioned by its being obstructed in its Circulation.

Sydenham defines a *Fever*, a strenuous Endeavour or Effort of Nature to throw off some morbifick Matter that greatly incommodes the Body.

Quincy defines it an augmented Velocity of the Blood; others a Fermentation of the Blood accompanied with a quick Pulse and excessive Heat.

But to explain my own Definition; I say, that a *Fever* is an excessive Effervescency of the Blood, occasioned by its being obstructed in its Circulation; the Truth thereof appears from the different periodical Changes, or Paroxysms, a *Fever* is attended with.

1. The first Indication we have of a *Fever* is from the Pulse being quicker than usual; which Quickness does not proceed, as some imagine, from the Blood being then accelerated, but rather from its being obstructed in its Circulation; which Obstruction hindering the usual Quantity of Blood from falling into the Ventricles of the Heart, and consequently their dilating themselves to their natural Extent to receive it, and contracting themselves as usual to expel it; render that Dilatation and Contraction more frequent; and therefore the Pulsation of the Arteries quicker, because as the Volume of the Blood which falls at once into the Heart, is not heavy enough to press on its Fibres, so as to occasion a Contraction sufficient to expel it into the Arteries, there happen then several Dilatations and Contractions for one, i. e. several Dilatations to receive that Quantity of Blood necessary to occasion an efficacious Contraction, and several needless Contractions, till that sufficient Quantity of Blood required for an efficacious one, be in the Heart; tho' at every Contraction, which I call inefficacious, there escapes always some Drops of Blood, but not enough to form that copious Ejaculation which fill the Vessels at once, and renders thereby the Interval between each of them almost imperceptible; since the Vessel is no sooner empty than it is filled again, which is not the Case in a *Fever*, where the Vessels being never full as they should be, every Ejaculation is perceptible.

The next Thing sensible in a Fever is a certain Chillness, because as the natural Heat is communicated to the Extremities of the Body, by Means of the Circulation, that Circulation once obstructed, that Heat diminishes every where, as being then deprived of the Supplies it received continually from its natural Source. Till the vital Spirits crowding to that Part where the Obstruction happens, there ensues a Conflict between them and the morbidick Matter, whence an excessive Effervescency, in the Mass of the Blood, which causes that violent Heat, which succeeds to the Chillness; and which lasts, till the Blood has conquer'd the Obstacle, forced its Way thro', and reassum'd its former Course; then the Paroxysm diminishes. And this is my own Sentiment on Fevers in general.

Causes of Fevers.—The Causes of Fevers are innumerable; and the Disease even often arises in the soundest Bodies, where there was no previous morbidick Apparatus; as Cacoehymia, Plethora, &c. but merely from a Change of Air, Food, or other Alteration in the Non-Naturals. A Fever, *Boerhaave* observes, is an inseparable Companion of an Inflammation.

Symptoms of Fevers.—The Symptoms are many; every Fever arising from any internal Cause, is attended with a quick Pulse, and unusual Heat, at different Times, and in different Degrees. Where these are intense, the Fever is acute; where remiss, slow.

The Disease begins almost always with a Sense of Chillness; and in its Progress is chiefly distinguished by the Velocity of the Pulse: So that a too quick Contraction of the Heart, as already observed, furnishes the proper Idea of a Fever; and the Health of the Patient is the Scope Nature chiefly aims at in the Disease. Other attendant Symptoms are usually a laborious and disturbed Respiration, an uniform, high-colour'd Urine; a Parchedness and Dryness of the Tongue, Mouth, &c. a Clamminess of the Saliva; Thirst; Wakefulness, and Nausea against every Thing but thin diluting Liquors.

From these Symptoms *Dr. Morgan* lays it down as a Principle, that in every Fever there is a general Obstruction, and Diminution of the glandular Secretions; that is, a great Part of the Lympha, or Serum of the Blood, which ought to be continually drained off by the Glands, is, during the Fever, so retained in, and closely united to the Mass, that it circulates together with it in the Veins and Arteries. This he endeavours to prove to be the State and Condition of the Blood, in the Production of a Fever, by accounting for all the above-mention'd Phenomena from it, as the just and adequate Effects of such a Cause.

Cure of the Fevers.—The general Indication in the Cure of Fevers, is to raise the Obstructions which hinder the easy Circulation of the Blood, by evacuating the morbidick Matter which causes those Obstructions; or at least fixing it in such a Manner, that circulating no longer with the Blood, it may be easier evacuated.

The Cure of Fevers, *Boerhaave* summarily comprehends in correcting the sharp, irritating febrile Matter, dissolving the Lensor, and mitigating the Symptoms. If Nature seems to carry the Fever too high, it must be moderated by Abstinence, thin Diet, drinking of Water, bleeding, and cooling Clysters. If she bring it on too slowly, it must be excited by Cardiacks, Aromaticks, Volatiles, &c.—The Cause removed, the Symptoms cease of Course; and if they can be bore without much Danger of Life, it were best not to enter into any particular Cure thereof: If they be unreasonable, or too severe, they are each to be abated with the proper Remedies.

Sydenham recommends an Emetick in the Beginning of a Fever; or if it have been then omitted in any other Stage thereof; especially where there is a Propensity to Vomiting: For Want of this, a Diarrhœa frequently succeeds, which is exceedingly dangerous. After this he uses a Purgative; and the following Days, if there be no Indication to repeat the Venesection, nor any Diarrhœa, he prescribes, every other Day an Enema, till the twelfth Day, when Matters coming to a Crisis, he has Recourse to hotter Medicines, in order to promote and accelerate it. He adds, that if the Disease proceed well, and the Fermentation be laudable, there is no Occasion for any Physick at all. About the fifteenth Day, if the

Urine be found to separate, and give a Sediment, and the Symptoms be abated, a Cathartick is usually order'd, lest the Sediment returning into the Blood again, occasion a Relapse.—Nothing cools the Patient, and abates the Fever, so much as a Cathartick after Venesection.

The more acute the Fever, the thinner, according to *Etmuller*, must be the Diet. It is no Matter if the Patient should fast for several Days running; for never did feverish Persons die of Hunger: Eating always exasperates the Disease. Vomitories, he allows the principal Place in the Cure of all Fevers; but as a Patron of the hot Regimen, assigns Sudorifics the second. Spirit of Sal Armoniack, or its Sal Volatile, he observes, is an universal Febrifuge, and rarely fails, which I know by Experience to be true, or even Sal Armoniack rectified. All Sugar Things are hurtful.

My Method of Proceeding in the Cure of Fevers, is to prescribe, 1. A Diet, which I regulate according to the Violence of the Disease, never allowing my Patient the Use of solid Aliments; and when I judge proper he should take any, they must be all liquid, and of an easy Digestion; such as thin Broth, made of Chickens or Veal, if there be no Fear of a Diarrhœa; for otherwise the Body must always be kept open and cool; and the natural Evacuation promoted; since, most commonly, the morbidick Matter take that Course, and the Patient is cured with little or no Physick. To succeed therein, I prescribe, 2. A common Drink, made of common Barley, Liquorice, and the Roots of Gramen, of which he may drink as much as he pleases; and by Intervals a Glass of a Liquor made of Water and Jelly of Currants beaten together. 3. At Night I order him Water-Gruel, made very thin, and very well boiled, which helps towards composing the Patient. Thus far for the Regimen.—As for the Medicines, if there be Repletion, and Nature declares itself that Way, by Nausea's, &c. I prescribe a gentle Vomitive, to frustrate thereby the Fever from further Food; and next the Venesection, to help the Blood towards unburthening itself of the morbidick Matter; and two or three Days afterwards, if I perceive a considerable Abatement in the Symptoms, I order a gentle Cathartick: But if the Symptoms continue, I have Recourse to Sudorifics, and Narcoticks, to appease the too violent Agitation of the Spirits; and to evacuate, at the same Time, Part of the morbidick Matter by Sweat.

Hippocrates, in all Fevers, prescribes Wine, neither do I entirely interdict the Use thereof, but it must be well tempered with Water. *Dr. Hancock* prescribes Water.

Prognostick.—So long as the Urine remains crude, that it does not give a Sediment, the Patient's Case is dubious: But when once the Coction commences, and the Urine separates, the great Danger is over. Among the Signs of Death, some Authors are of Opinion, that there is none more certain than a frequent blowing of the Nose without any Discharge of Matter. A strong, equal Pulse, with Deliria, Tremors, Twitches of the Tendons, and other Symptoms, fatal in the Diseases of the nervous Kind, always presage well in Fevers. On the contrary, a quick, weak, faltering Pulse, however favourable the other Symptoms may seem, infallibly proclaim Death at the Door, says *Dr. Morton*.

Note, That it appears by Observation, that a frequent letting of Blood, renders Persons more inclinable to Fevers.

Division of Fevers.—Fevers are of various Kinds, nominated and distinguished from the particular Causes that produce them; the Time they continue, their Accesses, and Returns; and their different Symptoms. The most general, and genuine Division of Fevers, is into essential and symptomatick.

Essential Fever, is that whose primary Cause is in the Blood itself; and which does not arise as an Effect, or Symptom, from any other Disease in the Solids, or other Parts. This is what we absolutely and properly call a Fever.

Symptomatick Fever, is that which arises as an Accident or Symptom of some other antecedent Disorder, as an Inflammation, Phlegmon, Erysipela's, Impostume, Small-

Small-Pox, Pleurisy, &c. Whence it is particularly denominated *inflammatory, erysipelatous, purulent, variolous* or *pleuritick* Fever.

Essential Fevers, are generally distinguished into *continued* and *intermitting*:—Others chuse to divide them into *diary, intermitting, continent, and continued*.

Continual Fever, is that which gives the Patient no Respite or Intermission; but sticks to him from its first Seizure to its final Period. This is sub-divided into *putrid* and *not putrid*.

Continual Fever, not putrid, is that wherein the Parts of the Blood are not so dissolved and broke, as to give Occasion for the principal Parts thereof to be secreted, or that wherein there is not any Discharge of putrid, purulent Matter into the Blood. Of this there are two kinds, the *diary* and *synochus*; to which some add the *hætic*.

Diary Fever, is that which does not ordinarily hold beyond twenty-four Hours. It is the gentlest of all Fevers; is frequently got by too much Exercise, or other external Accidents. It is cured by Rest alone, and keeping a-bed:—If it remains for several Days, it is either called a continual *Ephemera*, or a simple *Synochus*.

Hætic Fever, is a slow durable Fever, which extenuates and emaciates the Body by insensible Degrees.

It has three Stages:—The first, while it consumes the Juices of the Body:—The second, when it exhausts the fleshy Substance of its Humidity: And the third, when it lays hold of, and destroys the Solids themselves; in which last Stage it is reputed incurable. Its Effect is somewhat like that of a Flame; first consuming the Oil of the Lamp; then the Moisture of the Wick, and lastly the Wick itself. But this Fever is frequently considered as of the *symptomick* or *secondary* Kind, arising in Phthises, Peripneumonies, &c.

Continual putrid Fever, is that wherein the Texture of the Blood is rendered so lax, or even dissolved, that its Parts or Principles separating, some of the principal are secreted, and lost.

Putrid Fevers, are frequently considered as *secondary* ones, arising from the Discharge of putrid, purulent Matter from some morbid Part, as an Ulcer in the Lungs, &c. They are divided into *simple*, and *compound*, or *remitting*.

Simple continual putrid Fever, or a *continent Fever*, properly so called, by the Greeks *Συνόχῃ*, is that which continues uniformly from first to last, without any Fits, or Periods of Exasperation and Remission of Heat, and the other Symptoms.

Willis divides the *putrid Fever* into four Stadia or Stages. The Beginning, which is attended with a Chills, Shivering, Weariness, Thirst, Wakefulness, Pain in the Head and Loins, Nausea and Vomiting. The Increase, wherein the former Symptoms are heightened, with the Addition of Deliria, convulsive Motions, Foulness of the Mouth, high turbid Urine, without any laudable Sediment or Hyposthasis. The State, which contains the Crisis, which in this Disease is much what the Paroxysm is in *Intermitters*: For as that returns at certain Hours, so do the critical Motions in continued Fevers happen on the fourth, fifth, sixth, and seventh Day. The last Stage is the Declension, which ends either in Recovery or Death.

These Fevers are subdivided into *burning* and *slow*.

Ardent, or burning Fevers, is a very acute Fever, attended with a vehement Heat, intolerable Thirst, a dry Cough, Delirium, and other violent Symptoms.

Prognostick. It frequently kills on the third or fourth Day, rarely exceeds the seventh. It often goes off in an Hemorrhage, on the third or fourth Day; which, if it proves too sparing is mortal. Sometimes it goes off by Stools, Vomiting, &c. and sometimes ends in a Peripneumony.

To the Class of *burning Fevers* are reducible, the *Liparia*, *Affodes*, *Klodes*, &c.

The *Liparia* is a burning Fever wherein the Heat is very intense within-side, and at the same Time the external Parts cold.

The *Affodes* is a burning Fever, attended with great Inquietudes, Nauseas, Vomiting, &c.

The *Klodes*, is a Fever wherein the Patient sweats continually.

The *synopal Fever*, is that attended with frequent Swoonings.

The *Epialos*, is that wherein both Heat and Cold are felt in the same Part at the same Time.

Slow Fevers, are gentle, but durable ones, which consume the Patient by Degrees. They usually arise from Disorders in the Lympha or Pituita; whence Syllivius calls them *lymphatick Fevers*.

The principal of these are the Catarrhal, attended with a Catarrh, Cough, Hoarseness, &c. And the *scorbutick Fevers*, into which acute Fevers, and sometimes *Intermitters* degenerate. To this Class are also reducible,

Colliquative Fevers, wherein the whole Body is consumed and emaciated in no long Time; the solid Parts, with the Fat, &c. melted down, and carried off by a Diarrhæa, Sweat, Urine, &c.

Remitting Fever, called also a *continual Fever*, and a *compound continual Fever*, is that which continues some Time without any gradual Increase of Heat; yet is liable to alternate Fits of Remission and Aggravation; either stated and periodical, or irregular.

Of this there are divers Kinds, denominated from the Periods of returning; as the *remitting, continual Quotidian, continual Tertian, continual Quartan*, &c. which are only a continued Fever, whose Accesses or feverish Fits return every Day, or every other Day, or every third Day, or every fourth Day.

Some enumerate divers other more complicated continual Fevers, as the *double* or *triple Quotidian*, which has two or three Paroxysms every Day: *Double* or *triple Tertian*, or *Quartan*, which has two or three every third or fourth Day: The *Semi-tertian*, which consists of a continual and two intermitting Fevers of different Kinds, viz. a *Quotidian* and *Tertian*. The Patient, besides a continual Fever, having an extraordinary Fit every Day, and every other Day two.

Others divide the *remitting, or compound continual Fever*, into *simple* and *spurious*.

The *simple Remitter*, returns regularly, and is only distinguished from an *Intermitter*, in that the feverish Heat in the Intervals of this latter is never quite extinguished; and that the Paroxysms do not begin with so much Chills and Horror, and goes off in profuse Sweats.

The *spurious Remitter*, is attended with grievous Symptoms in the nervous Kind, resembling those of the Rheumatism, Colick, Pleurisy, and other inflammatory, and spasmodick Diseases; besides immoderate Excretions, Vomiting, Diarrhæa's, &c. whence its Returns are uncertain and variable.

The *simple* rarely, if ever kills: The *spurious* frequently. Sometimes it degenerates into a malignant *Συνόχῃ*.

Cure of these Fevers. The first is cured with the *Quinquina*, or Cortex Peru, almost as infallibly as an Intermitter; the febrile Ferment being much the same in both: And the same Remedy is found almost a sure, though not so speedy a Remedy of the spurious, if properly applied.

Intermitting Fever, is that which ceases and returns again alternately, at stated Periods, called also an *Ague*.

In this Kind, Cold and Heat, Shivering and Sweat, succeed each other.

Symptoms of an intermitting Fever. The Paroxysms are attended with Sickness, Nausea's, Vomiting, Head-ach, Pain in the Back and Loins, &c. The Paroxysms are acute, but the Disease usually more or less chronical.

Prognostick. No body was ever killed of an intermitting Fever, except in the first Stage of the Paroxysm, during the Shivering, caused by the Oppression of the Spirits. When the Disease becomes of a very old Standing, it sometimes degenerates into other fatal ones.

Cure of the Intermitting Fever. As to the Cure, it is found by abundant Observations, that neither Bleeding nor Emeticks, nor Catharticks, nor any other Remedy administered during the Fit, avail any Thing. A just Dose of Vinum Benedictum, three Hours before the Paroxysm, Morton assures us, has often cured it: Antimonium Diaphoreticum, a little before the Paroxysm, has the like Effect: And Salt of Wormwood, is commended on the same Occasion. *Doleus* mentions Lapis Lazuli, taken in Spirit of Wine before the Fit, as admirable.

And

And several Bitters, as *Carduus Benedictus*, *Gentian Root*, *Camomile Flowers*, *Pulvis Febrifugus*, &c. were much valued before the Invention of the *Cortex Peruv.* but that Bark has almost thrown them all out of Use; being by the general Consent of Physicians allowed a Specifick for intermitting Fevers, in all Seasons, Ages, and Constitutions.

Intermitting Fevers are of divers Kinds, as the

Quotidian Fever, where the Paroxism returns every Day. *Double Quotidian*, which returns twice in twenty-four Hours.

Tertian Fever, which only returns every other Day; which again is either *legitimate* or *spurious*. The *legitimate Tertian* only holds twelve Hours, and is followed by an absolute Intermission. The *spurious Tertian* exceeds twelve Hours, and sometimes holds eighteen or twenty.

Double Tertian, is that which returns twice every other Day. The Name *double Tertian* is also used where the Fever returns every Day, like a *Quotidian*, only at different Times of the Day; the third Fit answering to the Time of the first, the fourth to that of the second, &c.

Quartan Fever, is that which only returns every third Day, leaving two Days Intermission between every two Fits.

Double Quartan, is that which has two Fits every fourth Day. The same is also given to the Fever, which returns every two Days successively, only leaving one Day's Intermission.

Triple quartan Fever, is that which has three Fits every fourth Day; or that which returns every Day like a *Quotidian*, only at different Seasons of the Day; the fourth Fit answering to the Time of the first, the fifth to the second, &c.

Causes of Intermission. All these various Kinds of Intermissions, proceed from the greater or lesser Number of Obstructions the Blood meets with in its Course; and the more or less Time it takes in conquering them. The more distant the Obstruction is from the Heart, and the nearest the Extremities, the longer the shivering of the Paroxism, or rather the cold Fit of the Fever lasts; for as that great Interval takes in a large Quantity of Blood before it makes any Efforts to force its Way further; all the Parts without that Obstruction, being thereby deprived of a necessary Supply of the vital Spirits, in which consists the native Warmth, must be susceptible of a kind of deadly Chilness; but when that Interval is once so full as to be impossible for it to contain any more Blood, without either lacerating the Vessels, or a Rarefaction of the Matter which causes the Obstruction, then ensues a vehement Effervescency of the Blood, to conquer the Obstacle which obstructs its Passage, and which causes that excessive Heat, succeeding the cold Fit; and which lasts till the Obstacle be entirely conquered. The same Paroxism returns sooner or later, according as the viscous Matter which formed the first Obstruction, and which is carried along with the Blood, is in a greater or lesser Abundance, and more or less apt to form new Obstructions; for if it be in a great Quantity, by its circulating along with the Blood, it retards its March, and thereby find Means to gather itself again, and that very soon (since it meets with little or no Opposition from the Blood) and to form new Obstructions; but if on the contrary, the morbid Matter be not in a great Quantity, the vehement Impetuosity wherewith the Blood flows in conquering the Obstruction, so well lacerates and shatters its Texture, that it is long before it can reunite again into a Mass to form a new Obstruction; hence a greater Interval between the Paroxisms.

If the Obstructions be formed near the Heart, as the Blood falls from it with much Impetuosity, being then impregnated with a great Abundance of vital Spirits (Part thereof are dissipated in a long Circulation) by its meeting with the Obstruction, there ensues an immediate Effervescency to conquer it, which lasts more or less, according as the Obstruction is stronger or weaker; and as that Effervescence happening then in a Blood full of Spirits, causes a violent Agitation among them, it is long before the Blood can recover its former Temperies, and may not have recovered it before it meets with new Obstructions which cause new Fermentations; hence a continual Fever.

Lastly, there are some extraordinary Species of Fevers, not reducible to any of the formentioned Classes, as malignant, eruptive, and pestilential Fevers.

Malignant Fevers, are those wherein the usual, regular Symptoms do not appear (Nature being oppressed with the Malignity of the febrile Matter) but other foreign Symptoms arise; as a Pain about the Stomach and Præcordia; a livid Complexion, with the Face much disfigured, &c. sometimes Efflorescences on the Skin, &c.

Some Authors, from microscopical Observations, affirm, that in all malignant Fevers the Blood is so corrupted, that Swarms of little Worms are generated therein, which occasion most of the Symptoms.

Cure of malignant Fevers.—In all malignant Fevers the Blood is too fluid. Blood-letting has here no Place; Vomitories do well at first, afterwards Sudorifics, and Alexipharmicks. Blisters are commended in the Process of the Disease.

Eruptive Fevers are those, which, beside the Symptoms common to other Fevers, have their Crisis attended with cutaneous Eruptions. Such are those of the Small Pox, Meazles, the Petechial, the Purple or Scarlet Fever, and the miliary Fever.

Symptoms.—The other Symptoms are a grievous Oppression of the Breast, laborious short Breath, obstinate Waking, Spasms, sore Throat, Cough, &c.

Prognostick.—All these Kinds of Fevers are very dangerous; and are always cured by Antidotes and Sudorifics.

Pestilential Fevers, are acute, contagious, and mortal Diseases.—Some will have the Fever to be the Disease, or Plague itself; others only account it a Symptom of the Plague.

Petechial Fever, is a malignant Fever, wherein, beside the other Symptoms on the fourth, or more frequently the seventh Day, Petechiæ, or red Spots, like Flea-bites, appear chiefly on the Breast, Shoulder, and Abdomen. The Spots, afterwards, turn paler, then yellow, and so disappear. When they grow livid, or black, they usually prove fatal. The petechial Fever is also called *Febris Lenticularis*, and *Pulicaris*.

The *Plague*, *Pestilence*, *Pestis*, is a very acute, malignant, and contagious Disease; usually proving mortal.

The Plague is commonly defined by a malignant Fever; but *Diemerbroeck* thinks the two ought to be distinguished; the Fever not being the Essence, but only a Symptom, or Effect of the Plague.

The Plague is reckon'd by Dr. *Lister*, and many others, as an exotick Disease, never bred or propagated in *England*, but always imported from abroad, and particularly from the *Levant*, the Coasts of *Asia the lesser*, *Egypt*, &c. where it is familiar. *Sydenham* observes, that it rarely infects *England* oftener than once in forty Years.

Causes of the Plague.—The Origin and Cause of the Plague has been a celebrated Subject of Controversy among Physicians. The Disorder is generally supposed to be communicated by the Air; but how, and in what Manner the Air becomes thus deadly, is the Question.—Some will have Insects the Cause of Plagues, as of Blights; which being brought in Swarms from other Parts, by the Winds are taken into the Lungs by Respiration, mixed with the Blood and Juices, and attack and corrode the Viscera.

Mr. *Boyle* attributes Plagues principally to the Effluvia, or Exhalations breathed into the Atmosphere from noxious Minerals.

To support this Sentiment, it is said, that the Air, in Effect, is depraved in far more Places than improved, by being impregnated by subterraneous Expirations. That among Minerals known to us, there are more noxious than wholesome; and the Power of the former to do Mischief, is more efficacious than of the latter to do good; as we guess by the small Benefit Men receive in Point of Health by the Effluvia of any Mineral or other known Fossil, in Comparison of the great and sudden Damage often done by the Expirations of Orpiment, Sandarach, and white Arsenick.

They say further, that amongst the various Sorts of Particles wherewith the Atmosphere is replete, some may be so small and solid, or so conveniently shaped, as to enter many of the numerous Offices of the minute

Glandules of the Skin, or at other Pores thereof. That thus, though neither Paper, nor Bladder, be pervious to the elastick Parts of the Air; yet may either of them be easily penetrated by other Corpuscles of the Atmosphere; and that Mr. Boyle has prepared a dry Body, which being inclosed in either, would, without wetting or discolouring, or any Way sensibly altering them, pass in a Trice through the Pores thereof, in such Plenty, as to exert a manifest Operation on Bodies, placed at some Distance beyond them.

This they pretend is confirmed from the sudden Check almost every Summer given to the Plague at *Grand Cairo*: For since morbid Causes operate more effectually than curative ones, it seems more than probable, that Exhalations ascending from under Ground, may produce pestilential Fevers, and the Plague itself; since the Corpuscles which impregnate the *Egyptian* Air upon the Swelling of the Nile, put a speedy Stop, not only to the Contagion, but to the Malignity of the Plague, assisted even by the Summer's Heat, which is there excessive.

It is possible there may be noxious Minerals in a Country, continue they, that are not often able to produce Pestilences; they may be in Strata, or Beds, so deep, that even a small Earthquake shall not affect them, tho' a more violent Shock may.

And hence they account for the Plague raging in some Part of *Africa*, once in thirty, or once in a hundred Years; since there may be periodical Paroxysms, or grand and vehement Commotions in the subterranean Parts, though not yet observed in them.

They think, that it is probable that peculiar Kinds of venomous Exhalations, may sometimes be emitted, especially after Earthquakes, and thus occasion mortal Diseases in Animals of one Kind, and not of another; and in this, or that Place, and not elsewhere.

Fernelius gives us an Account of a Plague, or Murrain, in 1514, which invaded none but Cats.—*Dionysius Halicarnassensis* mentions a Plague, which attacked none but Maids: And that which raged in the Time of *Gentilis*, killed scarce any Women, and very few but lusty Men. *Boterus* mentions another Plague, which assaulted none but the younger Sort; and we have Instances of the same Kind of a later Standing. *Cardan* speaks of a Plague at *Basil*, with which the *Switzers*, and not the *French*, *Germans*, or *Italians* were infected. And *John Utenbovis* takes Notice of a cruel Plague at *Copenhagen*, which, though it raged among the *Danes*, spared the *Germans*, *Dutch*, and *English*, who went with all Freedom, and without the least Danger to the Houses of the Infected.

These different and extraordinary Phænomena of the Plague, would easily persuade me, that the Seed of that mortal Disease, is in the Blood infected therewith, as is that of the Scurvy, Small-Pox, and other epidemical Diseases, in other Climates. That the fermentative Power of that Seed or Focus, receiving a greater Increase at one Time than at another, either from an excessive concentr'd Heat, or from a too great Rarefaction of the Air; there arise hence a vehement Fermentation of the whole Mass of the Blood, as to render all the Humours it consists of so excessively adust; that instead of reviving, and feeding the Parts they pass through in the Circulation, which then is extremely slow, they on the contrary lacerate and destroy their minutest Vessels, whence ensues an Extravasation of that Matter, especially on the noble Parts, which being then entirely divested of Spirits, soon grows putrid, and thereby infects not only the Part it touches immediately, but likewise all the adjacent ones; whence those putrid Exhalations, which mixing with the Air the Patient breathes, infects, by Expiration, all the ambient Atmosphere, and render thereby the Disease contagious.

Symptoms of the Plague.—The Plague, according to *Sydenham*, usually begins with a Chillness and Shivering, like the Access of an intermitting Fever; then comes on a Nausea, with vehement Vomiting, an intense Pain about the Region of the Heart, as if pinched in a Press; and a burning Fever, which continually preys on the Patient, till either Death, or the Eruption of some Bubo, Parotis, or other Tumour, in the Inguina or Axillæ; or behind the Ears, relieve him, and discharge the Matter of the Disease. Sometimes, indeed, it attacks without

any Fever; Purple Spots appearing all at once, the certain Signs of present Death: But this rarely happens, except at the Beginning of some terrible Plague. It has also been known to make its first Appearance in Tumours, without any Fever, or other violent Symptom.

Heaviness, Pain in the Stomach, Head and Back, Cardialgy, broken Sleep, Anxiety, Alteration in the Look, Difficulty of Breathing, Hiccough, Syncope, Delirium, convulsive Twitchings, Diarrhæa, Eyes sunk or inflamed, Tongue black and dry, vehement Drought, foetid Breath, Carbuncles, livid Spots, purple, green, &c. are also Symptoms usually attending this Disease.

Prognosticks of the Plague.—A great deal of the Prognostick depends on the Circumstances of the Tumours, or Plague-Sores: As they appear, and increase, the Fever abates; and as they sink, or diminish, renews again. When they happen about the Time of the Crisis, and suppurate kindly, they are good Prognosticks of a happy Recovery.

In acute Diseases, says *Hippocrates*, Prognosticks are ever fallacious. However, in the terrible Plague at *Nimeguen*, *Diemerbroeck*, who attended the Sick thro' the whole Progress thereof, relates, that those taken ill about New and Full Moon, rarely escaped; that Faintings, Swoonings, and Palpitations of the Heart, were usually deadly Signs; an intermitting Pulse always mortal; Drowsiness, Sneezings, tremulous Motions, doating, sore Throat, &c. were ill Omens: Pleurifies, always mortal; Costiveness a good Sign; a Diarrhæa almost constantly fatal; bloody Stools, or Urines, always prefiged ill.

Cure of the Plague.—As to the Cure, Physicians are much divided. It is generally attempted by Alexipharmicks and Cardiacks, with the Assistance either of Sudorifics, or Phlebotomy, or both. Many eminent Physicians, both antient and modern, highly commend Blood-letting; *Sydenham* particularly says, that if used copiously, and in Time, it never yet did harm, but that Sudorifics often prove pernicious: *Diemerbroeck*, on the contrary, with other very experienced Writers, protests against Phlebotomy as very dangerous, and often deadly: their chief Hope they built on Diaphoreticks and Sudorifics, as the only Means to evacuate the morbid Matter. Emeticks and Purgatives are expressly forbid: And yet Dr. *Sayer* used the former with good Success in the Beginning of the Disease in the Plague at *London*, Anno 1640.

The Juice of Lemons is commended as of singular Efficacy in the Plague, and pestilential Fevers. *Piso* relates that it is the principal Remedy of the *Indians*, and protests he never knew any Thing come up to it. Dr. *Harris* observes, that the same is what the *Turks* have principally Recourse to. Camphire is also much extolled; this, *Etmuller* assures us, was the Basis of *Heinsius's* antipestilential Oil, who had a Statue erected to him when dead, in the City of *Verona*, for the Service he had done hereby. It was prepared of equal Quantity of Camphire, Citron Bark, and Amber. Viperine Salt, and Rob of Elder-Berries, are also commended.

For Preservatives against the Plague, they are usually summed up in that popular Distich.

*Hæc tria labificam tollunt adverbia Pestem;
Mox, longe, tarde, cede, recede, redi.*

I propose my Tincture as an excellent Preservative against the Plague. Cauterics, and especially Issues, and Setons in the Inguina, are found of great Service in preserving from Infection. A Piece of Myrrh held in the Mouth in contagious Places, is also commended. But *Diemerbroeck* assures, that there is nothing better in this Intention than smoking Tobacco; but he adds, that it was only so to such as had not made the Practice familiar to them. The other Preservatives used by that Author, were the *Rail Heleni*, Cardamums, white Wine Vinegar, and Chearfulness; and when he found his Spirits low, as if the Diseases were taking Possession, a Cup of generous Wine, sometimes even to a Degree of Ebriety.

Scorbutus or *Scorbutum*, the Scurvy, is a Disease very frequent in the northern Countries; particularly in fenny, wet, humid Places, exposed to the North, &c.

Causes of the Scurvy.—*Charleton* observes, that it arises chiefly from sharp, saline Particles, taken in by Inspiration,

tion, from salt and corrupted Meats eaten, from bad Waters drank, from Naftiness, deep Chagrins, &c. which Sentiment is confirmed by a daily Experience, since Sailors, when at Sea, who breathe continually a salt Air, eat salt and corrupted Meats, drink bad Waters, and do not keep themselves, then, extremely clean, are more subject to it than others.

Dr. Quincy will have the Scurvy to consist in such a Constitution, wherein the Blood is unequally fluid: And hence he observes, it is best remedied by Stimuli, Exercise, and such Means as promote Sanguification.

Symptoms of the Scurvy.—The Scurvy is accompanied with a great Variety of Symptoms, attacking the several Parts of the Body all at once: Hence Willis says, it is not any particular Disease, but a Legion of Diseases.—The most usual Symptoms are Bleeding, Coughing, Vomiting, Difficulty of Breathing, Looseness, a Relaxation of the Parts, Sweating, a foetid Smell of the Gums, a falling of the Teeth, stinking Breath, reddish or yellow livid Spots, Pains of the Arms and Legs, Weariness, Faintings, Laziness, Head-ach, &c.

Some distinguish the Scurvy into hot and cold; but there is but little Foundation for such a Distinction, as the Cause is the same in all.

M. Poupart, in the Memoirs of the French Academy, gives us a very accurate History of a particular Kind of Scurvy, very frequent in Paris, in the Year 1699. The Symptoms and Consequences of this new Scurvy, were very extraordinary; and soon determined M. Poupart to conclude it somewhat of that cruel Plague wherewith the Athenians were so long and so dreadfully harassed; yet was it a true Scurvy, and the Persons attacked with it had all the usual scorbutick Symptoms.

Prognostick of the Scurvy.—A confirmed Scurvy is always very dangerous; especially when the Person afflicted therewith, indulges that Inaction, or Indolency inseparable from it, and neglects keeping himself very clean.

Cure of the Scurvy.—The Cure is very difficult; and when the Disease is rooted next to impossible. It sometimes goes off in a Flux by Stool, sometimes by the Hemorrhoides, and sometimes by Urine; but more often degenerates into a Dropsy, Atrophy, Apoplexy, Epilepsy, or Convulsions.

A very exact Diet is held of more Effect than the best Medicines; without this it becomes incurable. Bleeding does not avail; strong Purgatives are hurtful: So is Sugar and all sugar'd Things. *Mercurius Dulcis* used internally, so as not to salivate, but only raise a Sweating, is found excellent. *Dolæus* undertakes to cure any *Scorbutus* in twelve Days Time, by the Use of this alone; only the Patient to drink nothing at all Times but a proper Decoction, and to abstain from Acids and Hog's Flesh. *Charleton* recommends a continued Use of Milk, particularly Milk Emulsions of sweet Almonds, Decoctions of China, Broths, and other Anti-Acids and Analepticks.—*Etmuller* makes the Basis of the Cure of the *Scorbutus*, and hypochondriacal Disease, the same, viz. copious Vomiting; strong Catharticks, he observes, are prejudicial; but gentle ones good; for the Body is to be still kept open. He adds, that Vinegar is hurtful, and yet the acid Juices of Fruits and Vegetables wholesome. Accordingly the Use of Lemon-Juice is much recommended by *Lifter*. Milk, and all milky Things, while the Stomach is yet able to digest, are excellent; so are Martials.—*Etmuller*, instead of Mercurials, recommends Antimonials.

Thus much in the general.—For the particular Symptoms, particular Medicines adapted thereto are to be used; only mixing Antiscorbuticks with them all.

The chief simple Antiscorbuticks are, Horse-Raddish, Sorrel, Butter-Bur, Scorzonera, Sow-Thistle, Zedoary, Polypody, Elecampane, Guaiacum, Sassafras, Mustard-Seed, (which is the best of all) Nasturtium Aquaticum, Trifolium Paludosum, Oranges, Lemons, Juniper-Berries, Cream of Tartar, Tartarum Vitriolatum, &c.

Boerbuaave prescribes the following Remedies for the Scurvy.

Vomitives.—Take Tartarum Vitriolatum, Cream of Tartar, and Sal Polychreste, of each half a Drachm; mix them together for a Powder, which shall be taken in a Pint of Whey, in the Morning; the Patient drink-

ing afterwards twelve Ounces of Whey.

Attenuant and digestive Remedies.—A Drachm of the Tincture of Salt of Tartar of *Van Helmont*, made with two Ounces of Wine.

A Drachm of the Tincture of Mars of Ludovicus, with an Ounce of Wine.

The Salts of the Vegetables of Tachenius, with three Ounces of Wine.

Two Drachms of Elixir Proprietatis with Vinegar, &c.

The *Evil*, or *King's-Evil*, is a Disease called in Medicine, *Strumæ* and *Scrophulæ*, consisting in scirrhus Tumours, arising most commonly about the Neck, but some also on the other glandulous Parts, as the Breast, Arm-pits, Groin, &c.

Causes of the King's-Evil.—The Cause of the King's Evil is a thick and viscous Lympha, extravasated in the Substance of the Glands, and renders them imbecil towards the Secretion of the Serum.

Cure of the King's Evil.—The Kings of England and France have of a long Time pretended to the Privilege of curing the King's Evil by *Touching*. The Right or Faculty, it is said by some, was originally inherent in the Kings of France; and those of England only claimed it, as an Appendage, or appurtenant to that Crown, to which they laid a Claim. But some English Writers set the Thing on a different Footing, and will have it to have been practised by their Kings, as early as *Edward the Confessor*; which Opinion the ingenious Mr. Becket has abundantly overthrown.

Raoul de Pruelles addressing his Translation of *St. Augustin de civitate Dei*, to *Charles V. of France*, says expressly, *Vos devanciers, & vous avez telle vertu & puissance que vous est donnee & attribuee de Dieu, que vous faites miracles en votre vie, telles, si grandes, & si avertes que vous gariffes d'une tres horrible maladie, que sapelle les Escrouelles (i. e. the King's Evil) de la quelle nul autre prince terrien ne peut garir hors vous.*

Steven de Conti, a Religious of *Corbie*, who lived in the Year 1400, and wrote a History of France, still preserved in MSS. in the Library of *St. Germain des Prez*, describes the Practice of touching for the Evil. After the King had heard Mass, a Vessel of Water was brought him, and his Majesty having put up his Prayers before the Altar, touched the diseased Part with his Hand, and washed it with the Water.

Matthew Paris will have *St. Louis* the first who practised it: Others contend, that King *Robert* was the first who was gifted this Way. It is certain we find no Mention of any such Prerogative before the Kings of the 11th Century, when that Prince reigned. *F. Daniel hist. de France, Tom. I. pag. 1032.*

Polydore Virgil strains hard to prove the same Virtue in the Kings of England, but to little Purpose. *Favyn. hist. de Navarre 1062.*

The Continuer of *Monstrelet* observes, that *Charles VIII.* touched several sick Persons at Rome and cured them, *dont ceux des italies*, says he, *voyant ce mystere ne furent onques si Emerveillez.*

The same Virtue, we know not on what Grounds, is commonly attributed to a seventh Son, born without any Daughter between: As also to the Chiefs of certain particular Families, particularly the eldest Person of the House of *Aumont* in Burgundy.

The King's Evil is a contagious Malady, and is propagated from Father to Son, and from Generation to Generation; therefore it is considered in France as a diriment Impediment to Matrimony; so that a Marriage contracted, where either of the contracting Parties is attacked with that Distemper, is declared null by the Laws of that Realm; but it is not minded in England, where I have seen People eaten with it, having communicated it to one another, and to their Children likewise. In France it is even a kind of Shame to bear the least Mark of that Disease; but here those afflicted with it speak as freely of it as the Portuguese do of their Issues.

The King's Evil is a Disease very rebellious to all Sorts of Remedies, especially when rooted in, and it is but very seldom that Patients are thoroughly cured; though I have cured two Women in London who are yet living Witnesses thereof, though one of them had a Complication of Diseases.

Note.

Note, That from the Breast, or middle Venter, I'll descend to the Abdomen, or lower Belly, where I find first, the Hypochondriack which are subject to divers Disorders called *hypochondriack Affections*; otherwise the Spleen, Vapours, &c.

DISEASES OF THE ABDOMEN.

The *hypochondriac*, is a very comprehensive Disease, and is variously denominated according to the various Symptoms it is attended with, and the various Parts where it is supposed to be seated, or in which it arises.

When conceived as situate in the hypochondriack Regions, or arising from some Disorder of the Parts contained therein, *viz.* the Spleen, Liver, &c. it is properly called the *hypochondriacal Disease*, Spleen, &c.

When conceived as owing to some Disorder of the Womb, it is called *hysterick Affection*.

And lastly, when the flatulent Rumblings in the Intestines, Belchings, &c. are considered, it is called the Vapours.

Causes of the Hypochondriack.—The Seat of this Disease is commonly supposed to be in the animal Spirits, and the nervous System. Its Cause is referred to an acid Salt abounding in the Mass of Blood; to which the ill Disposition of the Stomach, and the other Parts contained in the Epigastrium, may greatly contribute. *Purcel* assigns Crudities and Indigestions as the prime Cause, and in that he is not at all mistaken. According to *Sydenham*, vehement Motions of the Body, or more usually violent Perturbations of the Mind, as Grief, Anger, Fear, &c. are its procatactick Causes.

Symptoms of the Hypochondriack.—Its Symptoms are very numerous; the most usual are a Pain in the Stomach, Windiness, Vomitings, a Swelling or Distention of the *Hypochondriums*, or upper Part of the Belly, Noise and Rumblings in the lower Venter, wandering Pains, a Constriction of the Breast, Difficulty of Breathing, Palpitation of the Heart, Faintings, Vigilæ, Inquietudes, Swimming of the Head, Fear, Suspicions, Melancholy, Deliriums, &c. Not that all these Accidents befall always every Person afflicted with this Disease; but sometimes some of them, and others at other Times, according to the Constitution, &c. of the Patient.

In effect, the Hypochondriack is a very vague indeterminate Sort of Disorder. Dr. *Sydenham* observes, that its Symptoms ape or emulate those of most other Diseases; and that whatever Part it is in, it produces somewhat like the common Disease of that Part. Thus in the Head it produces a Sort of Apoplexy, Fits like to Epilepsy, called hysterick Fits, intolerable Head-ach, &c. In Persons affected with the *Cholorosis*, it produces a Palpitation of the Heart; sometimes, though rarely, it seizes the Lungs, and causes a continual dry Cough: It also imitates the Cholick and iliack Passion, and sometimes the Stone, Jaundice, &c. In the Intestines it produces a Diarrhæa; in the Stomach Nausea's. Sometimes it seizes the external Parts, and particularly the Back, which it renders chilly and painful; and the Legs and Thighs, which it swells so as to resemble the Dropsy: Seizing the Teeth it resembles the Scurvy (indeed *Etmuller* makes the Scurvy itself to be a great Degree of this Disease). Lastly, which is the most unhappy Circumstance of all, the Patient is more affected in Mind than in Body.

Prognostick.—The Hypochondriack is a very common and obstinate Disease; and as it proves rebellious to almost all Sorts of Remedies, it teazes both the Patient afflicted therewith, and the Physician who undertakes the Cure thereof; and though it proves very seldom mortal, it notwithstanding most commonly accompanies the Patient to the Grave. In some Parts of the Province of *Kent* in *England*, they are much afflicted with this Disease, the Cause thereof the old Women of those Parts attribute to Witchcraft.

Cure of the Hypochondriack.—My own Method in the Process of this Cure is, by attempting first to restore the Mind of my Patient to its pristine Sanity; in advising him to be cheerful, and avoid all that could cause him the least Uneasiness, as Chagrin or Melancholy; for till this Symptom, which is the most dangerous of all, be quite cured, it is impossible to succeed in the Cure of the Disease; for if even the Patient was so well cured of

all his other Disorders, that remaining he'll never be persuaded that he is cured. I prescribe also for that Purpose the Half-Bath, which I have found by Experience, to answer pretty well my Intention. My next Care is how to repair the Tone of the Stomach, and procure a good Digestion of the Aliments; which I attempt first by gentle Purgatives, to evacuate the morbid Matter both by Stool and Urine; and forbid my Patient the Use of all Sorts of Aliments which are not of a very easy Digestion: I order him next Stomachicks, Restoratives and Cephalicks; and conclude by Remedies to purify the Mass of Blood; prescribing besides a moderate Exercise.

The Hysterick is, as already observed, a Species of the Hypochondriack, peculiar to Women, and supposed to arise from some Disorder of the Womb.

Causes of the Hysterick.—The ordinary Causes of this Disorder are violent Passions, Rage, Love, Grief, ill News, sweet Smell. As for popular Notion of malignant Vapours arising from the Womb, and occasioning all the Symptoms of the Hysterick, the Learned all discard it, and hold Men as subject to the Disease as Women. The real Cause is in the animal Spirits, and the nervous System; and the Affection does not differ from the Hypochondriack.

According to Dr. *Quincy*, hysterick Affections arise either from too titillating, or too uneasy Sensations: The former proceeds from that Irritation of the Nerves, which the Make and Secretion of those Parts have naturally subjected them to, and which in some Sorts of Constitutions, arise to that Degree, as to draw the whole System into Disorder, and occasion a surprizing Variety of Symptoms, *e. gr.* several Sorts of Convulsions, and Species of Madness; which therefore are by some termed *furores uterini*.

Symptoms of the Hysterick.—Some Women under this Disorder fancy a Rope tied about their Necks, ready to strangle them; and others, a Piece got into their Throat which they cannot swallow, but stops their Breath: Some will even remain a good while, as if really strangled, without any Sense or Motion.

The more common Symptoms or Accidents of this Disease, are a Swimming of the Head, Dazling of the Eyes, Inquietudes, Pains of the Abdomen, Belches, Nauseas, Vomitings, Deliriums, Convulsions. It is not always attended with all these Symptoms, but sometimes with more, and sometimes with less, and those more or less violent.

Dr. *Purcel* describes a hysterick Paroxysm, as beginning with a Sense of Coldness creeping up the Back, and afterwards spreading over the whole Body: Then ensues a Head-ach, and sometimes a Palpitation of the Heart, with a Fainting from which the Patient soon recovers. Sometimes after the Coldness succeeds a remarkable Heat, which brings on the forementioned Symptoms. *Baglivi* adds, that hysterick Women feel a Sense of Cold in the Crown of the Head; and this he takes to be the chief Diagnostick of the Disease.

Prognostick.—This Malady proves very seldom mortal, but it is a very obstinate one, and rebellious to almost all Sorts of Remedies, especially as to a perfect Cure thereof. There is no Part in the World where Women are more subject to it than in *England*.

Cure of the Hysterick.—For the Cure as many of the Symptoms are convulsive Antispasmodics, are indicated. During the Paroxysm fetid Things, whether internally or externally applied, are of Advantage, particularly Castoreum, the Smoak of burnt Horn, or burnt Feathers held to the Nose. Volatile Spirits also help to awake the Patient out of the Paroxysm; as also Tickling in the Soles of the Feet. Where it is severer than ordinary, Recourse must be had to Puncture, Scarification, Vesicatories, Causticks, &c. The Reader will find several Remedies for the Hysterick in my Treatise of Pharmacy.

The *Chlorosis* (which signifies *Greenness*, *verdure*, from the Greek *χλωμ*, *Grass*) is a feminine Disease, vulgarly called the *Green-Sickness*, White Jaundice, &c.

Its usual Subjects are Girls, Maids, and Widows; and even Wives whose Husbands are deficient, &c.

Causes of the Chlorosis.—This Disease comes on commonly antecedent to, or about the Time of the Eruption of the Menfes. Though the Stoppage of the Menfes

is not always the Cause of this Distemper; for they sometimes flow regularly, though but seldom, in the Progress thereof. — According to *Etmuller*, the Suppression of the Menfes are rather the Effect than the Cause. I rather attribute the Cause of this Disease to an effrenate Desire of the Act of Venery, which generate a Plenitude in the spermatick Vessels, which for Want of Evacuation, acquire a preternatural Quality, which sends putrid Vapours into the Mass of the Blood, which infects it, and renders it very slow in its Circulation.

Symptoms. — This Disease gives a pale, yellow, or greenish Tincture to the Complexion, with a Circle of Violet under the Eyes. — The Patient is melancholy, and uneasy; has frequently a low wandering Fever, with an unequal Pulse, Vomiting, Heaviness, Listlessness, Drowsiness, Difficulty of Breathing, longing for absurd Foods, &c.

Prognostick. — This Malady is much more troublesome than dangerous; and is so common, that it is not minded.

Cure of the Chlorosis. — The most specifick Remedy for this Disease is the Congress; though it is chiefly attempted by Bleeding in the Foot, Chalybeats, and Bitters. In the colder Constitutions, Decoctions of Guaiacum are found of Use.

The *Jaundice* (from the French *Jaunisse*, Yellowness, or *Jaune*, yellow) is a Disease consisting in a Suffusion of the Bile, and Rejection thereof to the Surface of the Body, whereby the whole exterior Habit is discolour'd.

Causes of the Jaundice. — There are three Kinds of *Jaundice*. The first, properly called the *Jaundice*, or *yellow Jaundice*, is owing to the yellow Bile, which, in this Case is too exalted, or too abundant in the Mass of the Blood; or perhaps to an Obstruction of the Glands of the Liver, which prevents the Gall being duly separated from the Blood; or to a Stoppage of the Porus Biliaris, or the like Means, whereby the Mixture of that Fluid with the Aliment in the Intestines is prevented.

The second, called the *black Jaundice*, is owing to the same Bile being mingled with Acids.

The third, bordering on green, takes its Rise also from a Mixture of Bile with an Acid.

Diagnostick. — In the yellow *Jaundice*, the Albuginea, or White of the Eye, and the Skin, are chiefly yellow; and besides troubled with an Itching. In the black *Jaundice*, the natural Colour is lost, by Reason of an atrabiliary Humour, spread underneath the Skin: It first appears brownish, and afterwards of a Lead-Colour.

Prognostick. — The *Jaundice* often proves a Forerunner of the Dropsy. — The black *Jaundice* is incurable, especially in Men advanced in Years; who when afflicted with it, must prepare for the other World.

Cure. — The acid Spirit of Sal Armoniack, is said to be an excellent Remedy against the *Jaundice*. You'll find several Remedies for the same Disease in my Treatise of Pharmacy.

The *Dropsy* is a preternatural Collection of Serum, or Water, in some Part of the Body; or a too great Proportion thereof in the Blood.

The Dropsy acquires different Names from the different Parts it afflicts, or the different Parts the Waters are collected in.

That of the Abdomen, or lower Belly, called simply and absolutely Dropsy, is particularly denominated *Ascites*. — That of the whole Habit of the Body, *Anasarca*, or *Leucoplegmatica*. — That of the Head, *Hydrocephalus*. — That of the Scrotum, *Hydrocel*.

There is also a Species of this Disease supposed to be caused, instead of Water, by a Collection of Wind, called *Tympanites*; and by *Hippocrates*, dry Dropsy. — We also meet with Dropsies of the Breast, Pericardium, Uterus, Ovaries, &c.

Causes of Dropsy. — The Causes of Dropsy in general, is whatever may obstruct the serous Part of the Blood, so as to make it stagnate in the Vessels; or burst the Vessels themselves, so as to let the Blood out among the Membranes; or weaken and relax the Tone of the Vessels; or thin the Blood, and make it watery, or lessen Perspiration.

These Causes are various, viz. sometimes acute Diseases, scirrhus Tumours of any of the more noble Viscera,

excessive Evacuations, particularly Hemorrhages, hard Drinking, &c.

Symptoms of the Dropsy. — The *Ascites* or Water-Dropsy of the Abdomen, is the most usual Case, and what we particularly call the Dropsy. Its Symptoms are Tumours, first of the Feet and Legs, and afterwards of the Abdomen, which keeps continually growing; and if the Belly be struck or shook, there is heard a Quashing of Water. Add to this three other Attendants, viz. a Dyspnea, intense Thirst; and sparing Urine; with which may be number'd Heaviness, Listlessness, Costiveness, a light Fever, and an Emaciation of the Body. — *Baglivi* notes, that in a Dropsy arising from a morbid Liver, there is always a vehement dry Cough, which is never observed in the other Cases.

Prognostick. — The Dropsy is always a dangerous Disease, and though cured in Appearance, for some Time, returns again, and kills the Patient at last. *Tycho Brahe* notes, that hydropick Persons usually die about Full-Moon.

Cure of the Dropsy. — The curative Indications are two, viz. the Evacuation of the Water, and the Strengthening of the Blood and Viscera. The first is effected by strong Purgatives, particularly *Elaterium*, and the Infusion of *Crocus Metallorum*, though this last works upwards more than downwards. For such as are too weak to bear Purgatives, Dr. *Sydenham* recommends *Diureticks*, whereof the best are those made of lixivial Salts.

For the second Intention, Exercise and Change of Air, Wine, and other generous Liquors, also Stomachicks, Chalybeats, and other corroborating Medicines are prescribed.

Where other Means fail for evacuating the Water, Recourse is had to the Paracentesis, or Operation of Tapping, described in my Treatise of Chirurgery, under the Letter C.

Mayern recommends *Mercurius Dulcis*, and Nitre, and Ants Eggs, for the promoting of Urine, and draining the Tumour. Exercise, and Change of Air, Wine, and other generous Liquors cautiously taken, have also their Use. *Wainwright* extols our Infusion of green Tea in Rhenish Wine; as also Briony Juice, as excellent in this Disease; some commend Garlick. — I know by Experience, that the *Millepedes* are also an excellent Remedy.

Boerhaave prescribes the following Remedies: Take the Root of Imperatory, *Aristolochia longa*, & *rotunda*, *Zedoaria*, *Sileri Montana*, of each an Ounce; six Drachms of Ginger; two Ounces of the Summits of little Centaury; an Ounce of Rosmarin; Bays and Juniper Berries, of each an Ounce and a half; Thyme and Serpilium, of each an Ounce; the Seeds of Wormwood, and of Tanzy, of each an Ounce; pounded together to make a subtil Powder; then take six Ounces of that Powder, and four Pints of the best French Wine; to make of them a medicinal Wine; of which the Patient shall drink two Ounces four Times a Day, with the Precaution of having his Stomach empty before he takes it.

The *Anasarca* is a Sort of universal Dropsy, wherein the whole Substance of the Body is stuffed or bloated with pituitous Humours.

The *Anasarca* is the same with what is otherwise called *Leucoplegmatica*.

Causes of the Anasarca. — It may be either owing to some Disorder of the Blood, which in this Disease is of a pale Colour, viscid and cold, or to an aqueous Humour, extravasated, and gather'd together in the Muscles and the Pores of the Skin.

Symptoms. — In an *Anasarca* the Legs swell at the Beginning, especially towards Night, and then pit remarkably: The Urine is pale, the Appetite decays; at length the Swelling rises higher, and appears in the Thighs, Belly, Breast, and Arms. The Face becomes pale and cadaverous; the Flesh soft and lax; a Difficulty of Respiration comes on, attended with a slow Fever.

Prognostick. — This Disease is extremely dangerous, and always mortal in Persons advanced in Years.

Cure. — The Remedies used in the *Ascites* or Water-Dropsy, are used in this; but seldom with any Success.

The *Tympanick*, or *Tympany*, is a flatulent Tumour, or Swelling

Swelling of the Abdomen or Belly, very hard, equable, and permanent; whereby the Skin is stretched so tight, it gives a Sound like that of a Drum.

The Tympanites is a Species of Dropsy, by some called a dry Dropsy: But what the Cause and Seat of the Disease is, or what the morbid Matter is that occasions the Tumour, Physicians are not at all agreed.

Causes of the Tympanites.—Some are of Opinion that Wind certainly makes a principal Part of the morbid Matter; but this is scarce ever found without Water, excepting at the Beginning; so that some will not allow of any Difference between the Tympany and the Ascites.

Some suppose it to arise from a watery Humour extravasated and rarified into Vapour; and by a Property common to it with common Air, corrupting the Parts. But this Boerhaave makes a particular Kind of Tympanites, or windy Dropsy; and adds, that it is cured like the Ascites, or watery Dropsy, by Tapping, &c.

Others will have the Tympanites to arise from the Air insinuating itself through Perforations in the putrified Intestines. A Tympanite from this Cause, Boerhaave, who makes it a peculiar Class, observes, is almost always incurable.

Willis sets aside this latter Cause, and accounts for the Disease from an Irregularity in the animal Spirits belonging to the Viscera, which rushing tumultuously into the nervous Fibres, bloat them up: Thus is the Peritoneum inflated, the Intestines distended, and the Mesentery, and other Viscera, rendered turgid; and while this is doing, that the Vacuities left in the tumified Viscera may be filled up, a Quantity of the Humour contained in them is rarified into Vapour, which presently spreads in Blasts through the vacant Places. Others account for the Tympanites from a Convulsion of the Muscles of the Abdomen, &c.

M. Lister has proposed a new System of the Tympanites, built on a great Number of Observations. According to him, it does not proceed from any Convulsion of the abdominal Muscles, nor from any Air contained in the Cavity thereof, or in the Thorax, the Mesentery, or Epiploon; but from the Air inclosed in the Stomach and Intestines, which swells them excessively.

This Air, always carried into those Parts with the Food, maintains a kind of Equilibrium therein, opposing on the one hand to the too great Pressure on that long Canal when empty of Food; and finding on the other Side, in the Spring of the Coats of the Stomach and Intestines, an Obstacle capable of preventing its too great Dilation.

If this Equilibrium chances to be destroyed by the Irritation of the Fibres, whose Spring in that Case prevails over that of the Air, this latter is expelled, either upwards or downwards, or both; (whence Belching, &c.) but if the Equilibrium comes to be broke by the Force of the Air, rendered superior to that of the Fibres, by those latter being left destitute of Spirits, from the Blood being impoverished by a long Sickness; in that Case the Air rarefying itself beyond Measure, swells the Cavities it is contained in.

If it be demanded why, when the Stomach and Intestines are so full of Wind, none of the Wind escapes, either through the Anus or by the Mouth, which used to be expelled by those Passages?

M. Mery solves the Paradox thus: According to this Theory, the Fibres, both of the Stomach and Intestines, have lost their Spring, at least in Part, and are in an imperfect Palsy; but the Winds evacuated either by the Anus or Mouth, are Winds which those Viscera expell out of their Cavities, by putting them in a State of Contraction capable of surmounting the Forces which oppose the Egress of the Matters contained in those Cavities. These Forces are two Sphincters, one whereof shuts the upper Orifice of the Stomach, and the other the Anus; but paralytick Viscera, i. e. Viscera destitute of Spirits, in which alone consists the Strength of the Muscles, cannot overcome the Resistance of those two Muscles: Whence the Wind therefore cannot escape through its usual Outlets.

Symptoms.—The Symptoms of the Tympanites, are an excessive Tension of the Abdomen, an irregular and hard Pulse, frequent Head-ach, &c.

Prognostick.—The Tympanites rarely kills of itself, but it almost always accompanies the Patient to the Grave, or degenerates into an Ascites.

Cure.—Catharticks rather aggravates than alleviate this Disease: Antihystericks, Antiscorbuticks, Chalybeats, and Strengtheners are of Use, before it be commenced an Ascites. Equal Quantities of Leek and Elder Leaves mixed analytically, is a famed empirical Medicine, which has often proved effectual, when every Thing else had failed.

It is usual to apply Carminatives to the Belly, as the Emplaister of Cummin-Seeds, &c. and also to use Carminatives mixed with Catharticks, Diureticks, &c. internally: But if the Disease proceeds from a paralytick Cause, destroying the Tone of the Fibres of the first Passages, what is of Use in rectifying paralytick Disorders, where the Tension of the Fibres is insufficient, will doubtless, for the same Reason, be of Use here.

Cholera morbus, is a sudden overflowing, or Eruption of the Bile, or bilious Matters, both upwards and downwards. It has its Name either from the great Quantity of Cholera it evacuates, or because the Matter is incessantly expelled at the Intestines, which they antiently called *Cholades*.

Causes.—It is supposed to have its Rise from the great Abundance of bilious Humours; which being very acrimonious, vellicate the Membranes of the Stomach and Intestines; and by that Means occasion unusual and violent Contractions. Dr. Sydenham observes, it generally attacks about the latter End of Summer, and proceeds not unfrequently from Surfeits.

Prognostick.—The Cholera morbus is very dangerous: Whence the French antiently called it *Troussé galant*, because it carries off the Patient in a very short Time.

Cure.—Dr. Sydenham says, that the Cure depends upon large Quantities of Chicken-Broth, drank so as to excite Vomiting plentifully; and that the Broth is also to be injected Clyster-wise; though I should be very loth to have recourse to such a Remedy, which in my Opinion should rather increase the Malady than cure it; but he adds, that the Cure is to be completed by Laudanum given at proper Intervals, and in proper Doses.

The Remedy in the Indies for the Cholera morbus, or Mandeclin, is to keep the Patient from drinking, and to burn the Soles of his Feet.

My Method in the Cure of the Cholera morbus is to begin by prescribing a Dose of Ipecacuanha; and when that Remedy has done operating, to order some Spoonfuls of Mutton-Juice, in Balneo Mariæ, and administered to the Patient by Intervals; and at Night a few Drops of Laudanum; though my Tincture would produce a still better Effect. I prescribe likewise Clysters made of a Sheep's-Head, Wool and all; to which I add a few Drops of Laudanum.

Dysentery, is a bloody Diarrhæa, or a Flux of Blood by Stool; attended with Pain and Gripping.

The Word *Dysentery* is formed from the Greek *δυσ*, Difficulty, and *εἰσροή*, Intestine; and properly signifies that Kind of Flux of the Belly, characterised by the Frequency of Stools, or Dejections, mixed with Blood, and accompanied with Gripes: The Fever, Ulcer, &c. which attend it, are not essential to the Disease; though many, both of the antient and modern, think the Ulcer is.

Etmuller makes three Kinds of Dysenteries. 1. When a laudable Blood is evacuated, from a mere Plethora, or Plenitude, without any Disorder of the Intestines; as in the hæmorrhoidal Flux.

2. When a thin watery Blood is evacuated, called the *hepatick Flux*, though really arising from the hæmorrhoidal Vessels.

The third Kind, which is that we properly call Dysentery, is, when Blood is cast out, mixed with a purulent Matter in the Excrements. This is either benign, i. e. without a Fever, and not contagious; or malignant, which is attended with a pestilential Fever, and frequently ravages whole Cities, and Provinces; happening most commonly in Armies. In the last Stage, a Sort of Carbuncles are frequently ejected along with the purulent Matter, which are difficult to be accounted for, unless from the Excoriation, and Ulceration of the Intestines. Sometimes the Intestines are even gangrened.

Causes

Causes of the Dysentery.—Physicians assign several Causes of the Dysentery, viz. the next, second, mediate, and remote Causes.

The next Cause of the Dysentery, is a serous, or other morbid Humour, mixed with the Mass of Blood; the Consequence of which is a too great Fermentation in the Blood, and a Dissolution of its Parts, which are thus render'd too liquid.

The second Cause is a Vellication, and Irritation of the nervous Fibres of the Intestines, occasioned by sharp, acid Humours, separated from the Blood; which occasion the spiral Fibres that produce the peristaltick Motion of the Guts to move too fast, and thus to expel the Matters too hastily out of the Intestines.

The mediate Cause is some foreign Body adhering strongly to the Intestines, and by its sharp Points, vellicating their nervous Fibres, and at length ulcerating them.

The remote Causes are any Thing that corrupt the Mass of the Blood, as viscid, and crude, sharp Juices; ill Foods; autumnal Fruits; Grapes; new Wine drunk in Excess; Poisons; violent Medicines; Waters conveyed through leaden Pipes; rainy Weather in the Spring, with a dry Winter, and a hot Summer.

Symptoms.—The Seat of the Disease is in the Intestines, either the big, or small, or both. When the Disease is in the small ones, the Gripes begin long before the Stools, and are felt about the Navel; and the Blood and Excrements are more blended, as being longer together. When the larger Intestines are seized, the Pain is less vehement, and is felt lower, &c.

The Dysentery, Sydenham observes, begins with a Chills and Shivering; which is followed by a Heat; then Gripings of the Belly ensue, with mucous or sanguinous Stools, which, in Process of Time, are found interspersed with Streaks of Blood, with vehement Pain.

The Stools are sometimes void of Blood, and yet if they be frequent and attended with Gripes, and a mucous Colluvies, the same Author says it is a proper Dysentery. Along with the Excrements, besides a whitish Mucosity, frequently comes Scrapings of the Guts, in Form of little Skins.

Prognostick.—The Dysentery is always a very dangerous Disease; but much more so, if pure Blood be evacuated, for then the Patient's Life is in great Danger; and likewise when the Dejections, or Stools, have a cadaverous Smell.

Cure.—The Ipecacuanha is excellent on this Occasion: Not so much as a Vomitory, Dr. Ferrius observes, as a Sudorifick; having this Faculty, beyond all other Emeticks, that it corrects the dysenterick Ferment, in Proportion as it evacuates it. In the *Philosophical Transactions* we have an express Discourse on the Subject; where it is asserted to be infallible in all Dysenteries and Loosenesses, how dangerous and inveterate soever; except in pulmonick and hydropick Patients, whose Fluxes are Indications of approaching Death.

Sydenham orders Phlebotomy; but Willis says, no Evacuation is good; and prescribes hot Cardiacks, as Spirit of Wine a little burnt, &c. Balsamick and Styptick Medicines are also to be used, according to the divers Causes and Symptoms of the Disease; therefore my Tincture is excellent in this Case, which I have experienced several Times.

Borri, in a Letter to Bartholin, affirms, there is no better Medicaments in Dysentery than Rose-Water, wherein Gold has been extinguished.

Doleus relates, that he cured above a hundred Persons with Oil of sweet Almonds, mixed with Orange Juice.

Purgatives have rarely any good Effect in Dysenteries, as increasing the Fermentation of the Blood, and irritating the Fibres of the Intestines more and more. Nor are Emeticks much better; as tending to draw the peccant Humours into the Stomach, or at least into the higher Intestines, and cause more frequent Stools.

Diarrhæa, is a Looseness, or Flux of the Belly; or a profuse Evacuation of liquid Excrements by Stool.

The Word, in the general, is used for any Kind of Flux of the Belly; but properly for that wherein the Humour or Excrement flows out either pure, or mixed with, or without Pain, in a fluid State.

Diarrhæa's are of divers Kinds, according to the Di-

versity of the Excrements: Some being bilious; some pituitous, and some purulent.

Causes.—The purulent Diarrhæa always arise from some Abscess open'd in the Body; the rest, either from morbid Humours, irritating the Intestines, and expressing the Juices out of the adjacent Parts; or from a Laxness of the intestinal Fibres; or an extraordinary Fermentation in the Blood, whereby it discharges its Excrements into the Intestines.

There are also Diarrhæa's arising from unwholesome Foods, and Stoppage of the other Excretions, particularly Perspiration. It is a standing Observation, that such as perspire but little, are ever subject to a Diarrhæa; and, on the contrary, People who perspire much, are commonly bound.

Prognosticks.—Diarrhæa's, where the Stools are very frequent, and of an insupportable cadaverous Smell, are always dangerous.

Cure.—In the Cure of Diarrhæa's, from whatever Cause they arise, the Stomach must be corroborated, and Sudorificks to be mixed with Absorbents. The Patient to drink sparingly. Quince and Wine burnt with Aromaticks is good. Wainwright observes, that a Flannel Shirt contributes much to the Cure of an habitual Diarrhæa.

Stollerfoht, a Physician of Lubeck, relates, that a Mechanick of that City had a continual Diarrhæa from 30 to the Age of 63 Years, which always gave him five or six Stools a Day, yet he was in good Health all the while, having a good Appetite, and sufficient Strength and Vigour. But in his 65th Year, taking some astrigent Medicines, he stopped his Flux; upon which he was immediately seized with a violent Pain in the Kidneys, Difficulty of Breathing, and Loss of Digestion; he gave up his Food as he took it, grew cold at the Extremes of the Body, swelled in the Thighs, had an insupportable Thirst, and more Appetite, and urined with much Difficulty a thin watery Humour, destitute of all Sulphur.

Lientery, is a Kind of Looseness, wherein the Food passes so suddenly through the Stomach and Guts, as to be thrown out by Stool, with little or no Alteration.

Causes.—The Lientery is generally owing to a Defect in the Ferment of the Stomach, or to a Relaxation of the Pylorus, attended with so brisk an Irritation of the Fibres of the Stomach, that instead of retaining the Aliment it lets it pass. Excess of Drinking sometimes occasions this Disease by relaxing the Stomach, and especially the Pylorus, too immoderately.

Symptoms.—Those afflicted with this Disease, have always a little Fever, with a sudden Chills seizing them all over several Times in a Day. The Motion to go to Stool is so quick and so violent, that they cannot stop it for any Space of Time.

Prognostick.—This Malady is more troublesome than dangerous; though it most commonly accompanies the Patient to the Grave, for it is not only almost incurable, but it is even often very dangerous to cure it.

The Antients were of Opinion, the Lientery was owing to the too great Smoothness and Slipperiness of the Inside of the Intestines, by which they let the Food slip off before it was digested; and hence they give it this Name, which is formed from λείος, smooth, polished, and ελεγον, Intestine.

Colick, is a severe gnawing Pain, felt in the lower Venter, so called because the ordinary Seat of the Disorder, was antiently supposed to be in the Intestine Colon.

We usually distinguish three Kinds of Colick, the bilious, windy, and nephretick.

Cause of the bilious Colick.—The bilious Colick has its Rise from certain sharp, bilious, stimulating Humours, which being diffused through the Intestines, vellicate their Fibres, and occasion a Sensation of Pain. Though Willis takes the Part here principally affected to be the Mesentery.

Symptoms.—Dr. Sydenham observes, that the bilious Colick usually attacks about the Beginning of Summer; that it is generally attended with a Vomiting of bilious green Liquor; that the Patient complains of excessive Heat, great Gripings, Faintness, &c.

Prognostick.—Sydenham is of Opinion, that if the bilious Colick be not soon remedied it is apt to turn into the

the iliack Passion. And *Baglivi* notes, that if the Patient sweats much, and be much enfeebled, the Disease is apt to degenerate into a Palsy.

Cure.—The Cure, *Baglivi* says, depends on Bleeding, gentle Catharticks, and Clysters: And if it arise from a Crapula, an Emetick is to precede; after which the Cure is to be compleated by proper Anodynes.

Wind-Colick, is Vagabond, never staying in any fixed Place, being produced by windy Vapours, which swell and distend the Intestines they are inclosed in.

The *nephretick Colick*, is that felt usually in the Reins whence it has its Name.

Cause of the Nephretick.—It has usually its Rise from some Stone or Gravel detached from the Kidneys, and fallen into the Pelvis.

Symptoms.—The *Nephretic* is always attended with violent Reachings and Vomiting, and an excessive Heat, in the Region of the Loins.

Prognostick.—The *Nephretick* is a very painful Disease, and is also very dangerous.

Cure.—*S. Manouchi*, a *Venetian* Physician at the Court of the Great Mogul, gives the following Remedy as infallible in nephretick Cases: An Iron Ring, about an Inch and a half in Diameter, and thick in Proportion, is to be heated red-hot; then laying the Patient on his Back, the red-hot Ring to be applied to his Navel, so as the Navel be in the Centre of the Ring; the Patient will presently feel the Pain, which will occasion him to shrink back very suddenly; the sudden Revulsion thus occasioned in the lower Venter will in a little Time dissipate all his Pain. The same Author adds, that he can warrant the Success of this Remedy; but I hope he will be so good as to excuse me if I don't believe him: For there are in my Treatise of Pharmacy a great Number of other Remedies for the *Nephretick*, which, though not quite so violent, produce notwithstanding very good Effects.

Cure for all Sorts of Colicks.—In Colicks arising from Flatulencies, carminative Waters, Oils, Aromaticks, &c. are always to be added to the Compositions:—And in nephretick Colicks, besides emollient Clysters, Solutions of Manna, Cremor Tartari, &c. in Whey, &c. and proper oleaginous Mixtures are to be exhibited to relax the Fibres; after which proper Anodynes take Place. In a Fit of the *Nephretick*, the first Remedy I prescribe to ease the Patient is, Oil of Sweet Almonds, Syrup of Marsh mallows, and Lemon, of each half an Ounce; and an Ounce of Water of Parietary, mixed together for a Dose.

Baglivi recommends Camomile as an Antidote against the Colick, from what Cause soever it arise. Where the Disease is obdurate, much Riding has been found of especial Service.

Some, particularly *Sydenham*, mention a nervous Colick, mostly incident to hyllerick and hypochondriack Persons; but this appears only a Species of the windy Colick.

The *iliack Passion*, is a violent Kind of Colick; called also *Volvulus*, *Miserere*, and *Cardapfus*.

Causes of the iliack Passion.—The immediate Cause of the iliack Passion, is owing to an Irregularity or Inversion of the peristaltick Motion of the Guts, viz. when it begins with the lower, and is continued upwards; which irregular Motion is called *Antiperistaltick*; and is occasioned by the Hardness of the Excrements, which obstructs the Passage through Inflammation of the Intestines, and their Engagement in the Anus or Scrotum, as sometimes happens in Hernias.

Symptoms.—Persons afflicted with this Disease expel the feculent Matter by the Mouth, which Expulsion is accompanied with a Swelling and Tension of the Abdomen, an intense Pain, and a total Constipation. Persons afflicted with the iliack Passion have sometimes been found to return Suppositories and Clysters by the Mouth.

Prognostick.—The iliack Passion is a very dangerous Malady; which requires immediate Relief; otherwise it carries off the Patient in a very short Time; though I have seen Persons live several Weeks afflicted with this Malady.

Cure. Some have been cured of this Disease, by swallowing a great Quantity of Quicksilver, or a Musket Ball, or a Ball of Regule of Antimony; all which heavy

Bodies can raise the Obstruction. The following Pill are a good Remedy for the iliack Passion:—Take eight Grains of Troches of Alhandal, three Grains of Diacrydium, and eight Grains of Sagapenum; mixed together in the Juice of Leeks, for a Dose of Pills; which may be repeated if the Disease continues.

The *Stone*, is a Disease, called also *Calculus*, and *Lithiasis*, and occasionally the *Gravel*. It consists of a stony Concretion, formed either in the Bladder or Kidneys; which prevents the Discharge of Urine, and occasions violent Pains.

The *Stone*, *Etmuller* says, is not a Disease, but the Product of a Disease; the Disease properly is the *Lithiasis*, or the Disposition of the Kidneys, or Bladder to generate Stones.

Causes.—The *Stone* is generated, according to some Authors, of the earthy viscid Part of the Blood, hardened in course of Time, by the Heat of the Kidneys, much after the same Manner as Brick is baked in a Kiln. Dr. *Quincy* supposes it generated of the harder Parts of the Urine, put up by the Straitness of the Ducts, and brought into Contact and Cohesion.

Etmuller ascribes the *Stone* sometimes to the stony and metallick Particles of our Food and Drink, which the Reins, through Weakness and Relaxation thereof, cannot eject; but more usually to the unequal Strength of the Kidneys: Whence it is that we see one Kidney breed Stones, the other remaining sound.

For my Part, I attribute the Generation of the *Stone* to a viscid or slimy Matter, separated from the Urine in the Pelvis; and which being too thick to be ushered through the Ureters along with the Urine, adheres to the Pelvis, where it is condensed by the excessive Heat of the Kidneys, increased by the Efforts it makes to unload itself of that foreign Body; and where it grows in Bulk by the new Accession of the like slimy Matter, the Quantity thereof augments in Proportion, as the Pelvis grows more imbecil in its natural Functions.

The *Stone* in the Bladder, is first formed in the Pelvis of the Kidneys; whence falling into the Bladder it becomes augmented by new Lamellæ, or Coats.

Symptoms of the Stone in the Kidneys.—The Symptoms of the *Stone* in the Kidneys, are, 1. A fixed obtuse Pain in the Region of the Loins, appearing like a Weight loading the Reins. As the *Stone* falls out of the Pelvis into the Ureter, the Pain is exceedingly acute and rack-ing, which holds till either the *Stone* be got into the Bladder, or returned again into the Pelvis.—2. An Inflexibility of the Spina dorsa, from the Extension and Compression of the Nerves.—3. A Stupor of the Thigh and Leg of that Side, from the Consent of Parts.—4. A Retraction of the Testicle.—5. A very small Quantity of Urine, either thin and limpid, or bloody. But as soon as the *Stone* is got into the Bladder, the Urine becomes thick, turbid, blackish, and in great Quantity.

Symptoms of the Stone in the Bladder.—The Symptoms of the *Stone* in the Bladder, are a Sense of Heaviness in the Perinæum, and inguinal Region, a perpetual and troublesome Desire of making Water, which is followed with a sharp Pain, particularly in the Glands of the Penis, whence a Prolapsus of the Anus. But the surest Way of finding it is by the Touch, viz. by thrusting the Finger or a Catheter up the Anus.

Prognostick.—The *Stone*, both in the Kidneys and Bladder, but more particularly in the Kidneys, is a very cruel Malady; which, though it does not kill always the Patient, but keeps him languishing for several Years in the most excruciating Tortures, makes him notwithstanding wish often for Death, to finish his Miseries.

Cure of the Stone.—The Cure of the *Stone*, is either by some Medicines which will dissolve or break the concrete *Stone*; so that it may be evacuated by Piece-meal, which is called a *Lithontriptick*, or by enlarging the Capacity of the Vessels, or by the Operation of cutting called *Lithotomy*; which Operation is described at large in my Treatise of Chirurgery, under the Letter C.

We have yet no assured *Lithontripticks* known, how many soever may pretend to it; though a poisonous Heap of Medicines have been bought lately at a very dear Rate, as a Specifick for the *Stone*, which have been found since by Experience to be of no other Effect than to cause great Disorders in the Stomach. I have found

lately,

lately, in my chymical Experiments, an excellent Remedy for the Stone, which I have seen produce marvellous Effects, though I would not warrant it infallible, otherwise than it gives immediate Ease; and helps to expel a great Quantity of Sand and Gravel by Urine.

Deckers recommends calcined Egg-Shells as excellent in all Suppressions of Urine; though I believe nothing of it: *Hamilton*, Linseed Oil; and Mr. *Boyle*, the Herb *Arsenart*.

Stones are distinguished into three Kinds, white, red, and yellow, which last are the most usual.

Dr. *Lifter* observes, that Stones are found, not only in the Bladder and Kidneys; but also in the pituitary Ducts, the Brain, Liver, Lungs, Stomach, Intestines, and Joints of the Hands and Feet; to which may be added, that in the *Philosophical Transactions*, we have also an Account of Stones in the pineal Gland, the Heart, Gall-Bladder, &c.

It is said, that in some desperate Cases, the Stone has been known to make itself a Way through the spinal Muscles, *Si credere fas est*.

Note, That the *Opiata Antinephretica*, described in my Treatise of Pharmacy, is a good Remedy for the Stone and Gravel.

I have also explained the Venereal Disease in my Treatise of Chirurgery; and the Method how to cure the different Stages thereof.

From the Maladies of the Abdomen or lower Venter, I'll pass to those which affect the Extremities of the Body.

DISEASES OF THE EXTREMITIES.

The *Gout*, *Arthritis*, is a painful Disease, occasioned by a Flux of sharp Humours, upon the Joints of the Body.

Some Physicians define the Gout, an Inflammation, Swelling, and Painfulness of the Joints.

Causes of the Gout.—The Gout is supposed to arise from two Causes: A Redundancy of Humours, and a Weakness of the Joints. Its proper Seat is in the Limbs, not in the Trunk of the Body: In the latter Case it frequently proves mortal, not in the former.

Musgrave makes the Apoplexy a Gout, because arising from the Abundance of Pituita or Phlegm. According to this the redundant Pituita, throws itself on the Lungs, the Liver, or any other Part, it makes, according to him, an apoplectick Gout, a Gout of the Liver, of the Lungs, of the Spleen, &c.

The Gout may be consider'd as a painful, periodical, and critical Paroxysm, tending to free the Body of an offensive, or corrosive Matter, by throwing it upon the Extremities, breathing it out insensibly, or comminuting it so as to render it harmless, or capable of circulating freely along with the Juices, till by collecting again, gradually increasing, or separating from the Blood, it causes another Paroxysm.

According as different Parts are affected by this Distemper, it goes by different Names. When it seizes the Feet, it is called *Podagra*. When the Knees, *Gonagra*. When the Hands, *Cbiragra*. And when the Hip-Joint, *Sciatica*, &c. Sometimes it attacks the whole Body at the same Time, and then it is called the general and universal Gout.

The Gout may be hereditary or natural to the Constitution, proceeding from a too great Constriction of the capillary Vessels, whence the gouty Humour is more easily lodged, and detained in them. It may also proceed from high Living, Crapula's, and eating such Things as are hard of Digestion; a sedentary Life, drinking too freely of tartarous Wines; irregular Living; Excess in Venery; an obstructed Perspiration.

Some are of Opinion, that the immediate Cause of the Gout, appears to be an alkaline or acrimonious Matter in the Blood; which being separated from it at particular Times, falls upon the Joints, but most frequently upon the Feet and Hands; which if it be repelled, or if the Blood be overcharged therewith, so that a Crisis cannot be procured in the Extremities (as generally happens in Old Age) it falls upon the nobler Parts.

My Sentiment is, that the immediate Cause of the

Gout is a Kind of vitriolick Salt, usher'd into the Mass of the Blood, by a bad Coction of the Aliments; but which at first is in so small a Quantity in the whole Mass, that it produces none of those bad Effects which could be expected from it, as a Coagulum, &c. its being continually volatilized by the native Heat, and kept in a continual Motion by the Rapidity of the Circulation, till that native Heat being much abated, and the Circulation becoming much slower towards the Extremities; that Salt losing thereby its Motion, falls by its own Weight on those Parts, and corrode the tenderest thereof, such as the Articulations; whence ensues, that excruciating Pain felt in the Paroxysm, and which continues, till Nature, in the Convulsions excited thereby, calls the animal Spirits to the Succours of the afflicted Part, which following the natural Impulse, crowd thither; and by the excessive Heat, they cause in the Part, by their continual Rotation, exalt once more those saline Particles, and expel the greatest Part thereof by Perspiration; but as those cannot force their Way through the Flesh, without causing some Disorders in the Mechanism of the Fibres, by their Acuteness and Sharpness, hence ensues the Swelling of the Part.

The Gout is either regular or irregular. — Regular, when it appears to be seated in the Extremities of the Body, returns at stated Periods, and with a gradual Increase, and Decline of the Symptoms. Irregular, when the Paroxysms are frequent, and uncertain; when the Symptoms vary, and happen promiscuously, and the Disease appears to be seated in the internal Parts of the Body; as the Stomach, Brain, &c. leaving the extreme Parts, as the Hands, Feet, &c. free from Pain.

Symptoms of the regular Gout.—The regular Gout, chiefly and immediately affects the Tendons, Nerves, Membranes, and Ligaments of the Body about the Joints. Sometimes a cold shivering Fit precedes, and generally a Fever accompanies its first Appearance, which soon goes off, and returns by Intervals. A slight Pain is felt in the Joints, where the Crisis is performed, which increases gradually; and in the *Podagra*, generally fixes first on the great Toe; then proceeding to the Tarsus and Metatarsus; sometimes, especially in old Age, it attacks the Knees and Hands; and wherever it is, by wounding and corroding the Part, causes a violent Pain, not unlike that of a dislocated Bone. When the Pain is at its State, *i. e.* while the native Heat is working to exalt and expel the saline Particles which cause it, there appears an Inflammation and Swelling; both which increase, as the Pain decreases; and upon their Remission, the Paroxysm is ended; though the Tenderness and Swelling, in severe Fits, will sometimes remain a longer Time, and cause an Uneasiness upon Motion.

Young Men, Women, and Children, are seldom troubled with the Gout, unless it be hereditary; and that it rarely attacks before the Patient is 35 or 40 Years old, and sometimes not till the Decline of Life; that the corpulent are more subject to it than those who are spare and lean: That the Pain increases towards Night, and decreases towards the Morning; that the longer the Intervals between the Paroxysms, the more severe they prove, and the longer they generally continue; because there is then a greater Quantity of the morbid Matter gather'd in the Neighbourhood of the Part; which is much more difficult, and takes much more Time to be expelled.

The Disease usually returns twice a Year, *viz.* in the Spring and Autumn; and in the latter Paroxysm, is, sometimes, two or three Months before it comes to a Period: Though its Duration is sometimes not above three or four Weeks.

These are called Cardinal Paroxysms, to distinguish them from others of less Duration, which happen between the Spring and Autumn. The more high-colour'd the Urine, and the less Sediment it deposits, the further is the Disease from the State of Concoction, as it is term'd. According to the Violence and Continuance of the Fever, the Paroxysm proves more or less severe.

In Constitutions much broke or shatter'd with the Gout, there are usually stony or chalky Concretions formed in the Joints of the Fingers or Toes, and thence translated to the Viscera, which Case is often attended with

with irregular, frequent, and short Paroxysms in the Extremities. In the Decline of Life, when the usual Fits do not happen; if the gouty Matter be suddenly repelled from the Extremities (to use the improper common Stile) by an improper Regimen or Medicines, it usually seizes the internal Parts, and frequently the Stomach, Head, Intestines, &c. causing Want of Appetite, reaching to vomit, Indigestion, or Cachexia, the Jaundice, Asthma, Diarrhæa; and at last so obstructs the fine capillary, nervous Tubes (especially those of the Stomach and Brain) as possibly to hinder the Flux of the animal Spirits: Upon which Death suddenly ensues.

Sydenham gives us the History of a regular Fit of the Gout in the Feet. It begins towards the Close of January, or Beginning of February, without the least previous Notice; except, perhaps, a Crudity or Apfy for some Weeks before-hand; with a Sort of Intumescence, and a Heaviness of the Body, which continually increases, till at last a Paroxysm breaks out; being preceded, some Days, with a Sort of Torpor, and a sensible Descent of the Flatulencies through the Flesh of the Thighs, with some spasmodick Symptoms. The Day before the Paroxysm, the Patient's Appetite is very greedy; an Hour or two after Midnight he is waked by a Pain, commonly in his great Toe, sometimes in the Heel, Ankle, or the Calf of the Leg, not unlike the Pain felt upon the Dislocation of the said Bones; with a Sense as if Water was sprinkled on the Part affected. This is succeeded by a Chilness, and some Approach to a Fever: The Pain, in the mean time, which at first was more remiss, gradually increases; in Proportion to which the Chilness abates. By Night it is arrived at its Height, and settled about the Ligaments of the Bones of the Tarsus and Metatarsus; where it sometimes resembles a violent Tension; and sometimes a Laceration of these Ligaments; sometimes the biting or gnawing of a Dog, or a Squeezing or Coarctation. Thus far the Part affected has such an exquisite Sense, that it cannot bear the Weight of the Linen, nor even the Shaking of the Room, occasioned by a Person's Stepping. Hence a thousand vain Endeavours to get Ease, by changing the Posture of the Body, the Position of the Foot, &c. till about Two or Three o' Clock in the Morning (the Space of a Nychthemeron from its Access) when a Remission is first perceived; the morbid Matter being by this Time tolerably digested, or even dissipated: The Patient thereupon drops asleep, and at his waking finds his Pain much abated, but the Part newly swelled. A few Days hence the other Foot undergoes the same Fate: Sometimes both are attacked from the first. From the Time it has seized on both Legs, the Symptoms become more irregular and precarious, both as to the Time of Invasion, and the Duration thereof. But thus still holds, that the Pain recruits in the Night, and remits again in the Morning. A Series of these little, alternate Accesses, &c. constitutes a Fit, or Paroxysm of the Gout, which holds longer or less, according to the Age, &c. of the Patient. In strong People, and those who have had it often, fourteen Days is a moderate Paroxysm. In old People, and those long used to it, it will hold two Months.

For the first fourteen Days, the Patient is usually colicive; a Loss of Appetite, Chilness towards Evening, and a Heaviness and Uneasiness of the Parts not affected, attend the whole Paroxysm. As it goes off, he is seized with an intolerable Itching, especially between the Fingers; the Furfur falls, and his Toes scale, as if he had drank Poison.

Such is the Course of a regular Gout; but when thro' improper Treatment, it is disturbed or prolonged, it seizes the Hands, Wrists, Elbows, Knees, and other Parts: Sometimes distorting the Fingers, and taking away their Use; sometimes generating tophaceous Concretions, or Knots about the Ligaments of the Joints, resembling Chalk, or Crab's Eyes; sometimes rising a whitish inflammable Tumour, almost as big as an Egg about the Elbows.

It may be added, that where a Person has laboured under the Gout for many Years; the Pain is sensibly lessened each Paroxysm, till at length it becomes rather an Uneasiness than a Pain: Hence that Reflection of Sydenham, *Dolor in hoc morbo amarissimus est naturæ Pharmacum.*

Prognostick of the Gout.—The Gout is ranked among the Number of incurable Diseases: In effect, we have no true and assured Remedy yet discovered for it; those that now obtain are little more than Palliatives, they tend to assuage the Pain, to diminish it for a Time, but not to extirpate it; and I have seen my Tincture do that very effectually, and even expel it from the Stomach; without Fear of any dangerous Consequences; for it not only opens the Pores to facilitate the Perspiration of the vitriolick Salts, but likewise by its vulnerary Virtues, cures the Parts wounded.

Cure of the Gout.—Bleeding and Purging are found absolutely prejudicial: Emeticks, according to Pitcairn and Etmuller, may do Good in the Beginning of the Disease. But upon the whole, nothing in Sydenham's Opinion, proves of more Service than Digestives or Medicines which strengthen the Stomach, and promote Digestion: As Angelica-Root, Enul. Campan. the Theriac. Andromach. the Jesuit's Bark, and Antiscorbuticks: These chiefly to be administered in the Intervals between the Paroxysms. *Musgrave* however recommends internally Repellents, and principally Cardiacks, externally Emplaisters Gum. carm. or oxycroc. or cephalic. with Burgundy Pitch; or green Sear-cloth, commonly called *Hat-case*, &c. Yet *Dolceus* affirms, that Repellents do more Harm than Good; and gives us the following Recipe, as more than equal to all others. *R. Confect. Hamech ʒj. Pulv. Jalap ʒß. Extract. Trifol. Febrin. ʒij. Litharg. aur. ʒvj. Sape antim. ʒß. Sacchar. Cantb. ʒvj. Ol. olicar. q. s. Cere & Picis parum. f. s. a.* An Emplaster to be laid on the Joint affected, till the Pain and the morbid Matter be driven away. You'll find several other very good Receipts for the Gout, in my Treatise of Pharmacy.

The different Symptoms of the Gout are so unaccountable, that it is almost impossible to account for it, though several very learned Physicians, both antient and modern, have attempted to do it, and all to very little Purpose. Was I to endeavour to do it according to my own System of the immediate Cause of that cruel Disease, I would say, as I have done already, that the Gout affects some Seasons of the Year more than others, viz. the Spring and Autumn; because, 1. The Fermentation of the Humours being greater at that Time than at another, and thereby the Circulation of the Blood accelerated, its flowing then with greater Impetuosity thro' the Vessel, it ushers along with it all it meets with in its Passage, the lighter and more subtile Bodies accompanying it throughout its whole Circulation, and those which are heavier, parting from it by their own Weight, in those Parts where that Rapidity begins to flake, v. gr. towards the Extremities, such as earthy, metallick, and mineral Particles; which being not quite destitute of Motion by that Separation, retain on the contrary still enough of it to excoriate and wound the tenderest of those Parts, where they cause an exquisite Pain; for though they may in all Appearance act in the same Manner on the adjacent ones, as those Parts are much harder, we are not sensible of it, because they make but very little Impression on them; and if they did, the Pain would not be very near so exquisite. Its affecting the great Toe first, when the Gout is in the Foot, is because the Articulation of that Toe being much bigger than that of the rest, it is consequently more exposed to the morbidick Matter, and takes in a greater Quantity thereof; whereas the other Toes escape, by means of the Interposition of Bones. The same Pain being felt in some of the neighbouring Parts, viz. the Tarsus and Metatarsus, does not evidence, that those Parts are always affected with the same morbidick Matter, for they suffer sometimes by Compassion. The Pain being felt suddenly in another Place, while it ceases in that which was attacked first, is not that the Pain is transplanted, or flies from one Place to the other; but because the vitriolick Parts entangling themselves at last in the sulphurous Particles of the Blood, lose thereby their Activity, which gives a Respite to the Part, till by the Assistance of a new Supply of Particles of the same Kind, they begin to act anew on the Part; but during that Respite, the same Pain may be felt in another Part, by that Part being affected in its Turn, by its Share of the same morbidick Matter; which morbidick Matter when it

surabounds in the Mass of Blood (as it must do in Process of Time, unless Sobriety and specific Remedies, to repair the Tone of the Stomach, come to the Succour of the Patient) it falls then on the inward Parts, and kills the Patient. The Paroxysms of the Gout, return, when the morbid Matter evacuated, is reimplaced by other of the same Nature; which happens sooner or later, according as the Patient takes more or less Care to prevent it.

The *Rheumatism* (which bears a great Resemblance of the Gout, whence some call it universal Gout) is a painful Disorder felt in various external Parts of the Body, accompanied with Heaviness, Difficulty of Motion, and frequently a wandering Fever.

The Rheumatism is a Pain usually wandering, but sometimes fixed in the muscular and membranous Parts of the Body, happening chiefly in Autumn.

The proper Seat of the Rheumatism is supposed to be in the Membrana communis of the Muscles; which it renders rigid and unfit for Motion, without great Pain.

The Rheumatism is either universal or particular.

Universal Rheumatism, is that which attacks all the Parts of the Body, even the internal ones.

Particular Rheumatism, is that which is confined to particular Parts. In which Case the Pains are usually errattick, passing from one Side to another; but sometimes fixed. This is also called a windy or scorbutick Rheumatism.

The Difference between the Rheumatism and the Gout consists chiefly in this, that the Rheumatism attacks not only the Joints as the Gout does, but also the Muscles and Membranes between the Joints.

Cause of the Rheumatism.—The Rheumatism is supposed to arise from a sharp serous Humour thrown on the sensible Parts, and occasioning a Pain by its Vellication. Dr. Quincy says, it proceeds from the same Cause as that whereby the mucilaginous Glands become stiff, and gritty in the Gout.

Dr. Musgrave takes it to be occasioned by a sharp alkaline Salt, rather than acid one; from this Consideration, that the Urine of the rheumatick People, does not afford above a thirteenth Part of the alkaline Salt found in that of healthful People.

Hence he conjectures, that the Salt is retained in the Blood, implicated and embarrassed in the Pituita, by which Means it forms a Viscidity which occasions all the Pains and Tumors of the Rheumatism.

The exposing the Body too suddenly to the cold Air, after having heated it to a great Degree, is the most usual remote Cause.

Symptoms.—A Fit of the Rheumatism is frequently preceded by a Fever of two or three Days, and sometimes by a Shivering. The Attack happens in various Parts of the Body, as the Hands, Arms, Thighs, Legs, Feet, &c. a Redness, Swelling, and Lameness often succeeding. The Pain sometimes fixing in the Loins, and reaching as far as the Os Sacrum; this Disorder is called *Lumbago*, and bears a near Resemblance to the Nephritis; being only distinguishable therefrom by this, that the latter is attended with a Vomiting, which the former is not.

Prognostick.—The Rheumatism usually proves a tedious lasting Disease, holding for several Months, sometimes Years; not continually, but by Paroxysms, in aged Persons, and those of weak Constitutions and decayed Viscera, it sometimes seizes the Head.

Cure.—The Cure is by Evacuation, chiefly, according to Sydenham, by repeated Phlebotomy, with a plentiful Use of Volatiles and Diluters. Schmitzius recommends Sudorifics; and Musgrave Catarticks and Emetics; and I recommend the hot Half-bath, with Diaphoreticks and Diureticks.

Rickets, rachitis, is a Disorder affecting the Bones of Children, and causing a considerable Protuberance, in Curvation or Distortion thereof.

Causes.—This Disease sometimes arises from a Fault in swathing the Child, rolling him too tight in some Places, and too loose in others; placing him in an inconvenient, or too often in the same Posture, or suffering him to be long wet. It is likewise attributed to the Want of proper Motion, and the using of the Child to be borne in one Arm only; whence the Legs and Knees

remain too long in the same incurvated Situation. Or it may be occasioned by some Fault in the Digestion, occasioning the Aliment to be unequally applied to the Body, by which some Parts of the Bones increase in Bulk more than the rest.

Prognostick.—The Rickets usually appear between the first eight Months, and the sixth Year of the Child's Age: The Part it affects grows lax, flaccid, and weak; and if it be the Legs, they become unable to support the Body. All the Parts subservient to voluntary Motion are likewise debilitated and enfeebled; and the Child grows pale, sickly, slothful, and cannot sit erect.

His Head generally becomes too large for the Trunk, and cannot be supported or managed by the Muscles of the Neck, which gradually wear away. Swelling and knotty Excrescencies appear in the Wrists, Ancles, and Tops of the Ribs; and the Bones of the Legs and Thighs grow bowed and crooked. The like Disorder sometimes also seizes the Bones of the Arms.

Prognostick.—If the Symptoms continue long, the Thorax becomes strait, a Difficulty of Respiration ensues, as also a Cough, and a hectic Fever; the Abdomen swells, the Pulse grows weak and languid, and the Symptoms increasing at length prove mortal.

Cure.—When the Disorder is taken early, it may be remedied by proper Bolsters and Bandages, suited to the Parts affected: But when the Bones are grown rigid and inflexible, other mechanical Contrivances, as Padding, strait Boots, and several Sorts of Machines or Engines made of Paste-board, Whale-bone, Tin, &c. are made use of, in hope to restore the distorted Bones to their natural Straitness; but which I know by Experience serve only to render them still more distorted.

Others chuse a Liniment of Rum and Palm Oil; and others a Plaster de minio and oxycrocum, applied along the Back to cover the whole Spine. Dry Frictions over the whole Body, with a warm Linnen Cloth before the Fire, especially on the Parts affected, are of great Service. The Oil of Snails is very famous for the same Intention, being what drops from them, after bruising and suspending them in a Flannel Bag. With this the Limbs and spinal Bone are anointed.

Some want much cold Bathing, before the Distemper comes to be confirmed, during May and June, continuing the Child in the Water two or three Seconds at each Plunge; but I do not at all approve of this Remedy, for of several Children that have been thus plunged, to my certain Knowledge, and contrary to my Sentiment, none have been cured, and some have died.

CUTANEOUS DISEASES.

The *Leprosy, lepra*, is a foul cutaneous Disease, appearing in dry, white, thin, scurfy Scabs, either over the whole Body, or only some Part of it; and usually attended with a vehement Itching, and other Pains.

Causes.—The Leprosy seems to arise from a great Obstruction of Perspiration; whereby the thin saline Humours are thrown off from the Blood, and arrested by the Density and Closeness of the Cuticula.

This Distemper has been much more frequent in former Times than at present, and much more in the hot Countries of the East, particularly among the Jews, than among us, (though about ten Years ago I had a Leprous for a Patient) perhaps by reason the Salts which by the Appointment of Nature, are to be eliminated through the Pores of the Skin, along with the excrementitious Serum their proper Vehicle, are in hot Countries conveyed in greater Plenty to the Surface of the Body, than in those northern Regions they ordinarily are; and sticking in their Passage in the thin dry Membrane of the Cuticle, the aqueous Parts which are their Vehicle, slip away from them by insensible Evaporation, and leave them those to corrode and fret it, till at length, through the Quantity so gathered, the Membrane becomes dry, brittle, and white, which is the Cause of that Disquamation, or falling away in white Scales: That Whiteness, as well as Brittleness proceeding merely from the Quantity of those Salts, which are themselves white; and when the Moisture is drawn from them, being aculeated, and having insinuated themselves into the Pores of the Cuticle, dissolve the Continuity of it by their Points and Edges, which thus mortified and broken,

broken, is apt on the least Friction to fall off, as above-mentioned.

The Antients distinguished two Kinds of Leprosy, viz. the *Lepra Græcorum*, and *Lepra Arabum*: Tho' the two seem only to have differed in Degree; the Symptoms of the *Græcian* being further heightened and aggravated in the *Arabian*.

Lepra Arabum, is the same with what is otherwise called Elephantiasis, by reason in this the Patient's Skin is rough and wrinkled like an Elephant's Hide.

In the *Lepra Arabum* the Skin is beset with a dry scabby Crust; as in the former Case the Salts being left destitute of their Humidity, are not so active, and therefore affect only the Cuticle; in the latter Case these Salts, with their Vehicle, crowding faster than they can be evaporated through the Pores of the Skin (being still in *fluore*, and so more caustick) corrode deeper, and eat not only the Cuticle, but the excretory Vessels, and Surface of the Skin itself; which thereby spins out a Liquor somewhat thicker than usual; which when the thinnest and most aqueous Parts are evaporated, are condensed into that Crust or Scab, which is the distinguishing Character of this Disease.

The *Lepra* begins within-side, a long Time before it appears without side. It was frequent in *Europe* in the 10th and 11th Centuries, but seems at present almost extinct, unless we allow the venereal Disease to be the same with the *Lepra*, as was the Opinion, among many others, of the learned *Pitcairn*, and as has been endeavoured to be proved by Mr. *Becket*, in a Discourse expressly on the Subject in the *Philosophical Transactions*.

Symptoms.—The Symptoms of the antient *Lepra*, as laid down by *Galen*, *Aretæus*, *Pontanus*, *Ægineta*, *Cardan*, *Varanda*, *Gordon*, *Pharæus*, and others, are as follows:—The Patient's Voice is hoarse, and comes rather through the Nose than the Mouth; the Blood full of little white shining Bodies, like Grains of Millet, which upon Filtration separate themselves from it; the Serum is scabious, and destitute of its natural Humidity, insomuch that Salt applied to it does not dissolve; it is so dry, that Vinegar poured on it boils; and is so strongly bound together by little imperceptible Threads, that calcined Lead thrown into it swims. The Face resembles a Coal half extinct, unctuous, shining, and bloated, with frequent hard Knots, green at Bottom, and white at Top. The Hair is short, stiff, and brinded, and not to be torn off without bringing away some of the rotten Flesh to which it adheres; if it grows again, either on the Head or Chin, it is always white. Ashwart the Forehead run large Wrinkles or Furrows, from one Temple to the other; the Eyes red and inflamed, and shine like those of a Cat; the Ears swell'd and red, eaten with Ulcers towards the Bottom, and encompassed with little Glands; the Nose sunk, because of the rotting of the Cartilage; the Tongue dry and black, swelled, ulcerated, divided with Furrows, and spotted with Grains of White; the Skin covered with Ulcers, that die and revive on each other, or with white Spots or Scales like a Fish; it is rough and insensible, and when cut, instead of Blood, yields a sanious Liquor. It arrives in Time to such a Degree of Insensibility, that the Wrist, Feet, or even the large Tendon, may be pierced with a Needle, without the Patient's feeling any Pain. At last the Nose, Fingers, Toes, and even privy Members fall off entire, and by a Death peculiar to each of them, anticipate that of the Patient. It is added, that the Body is so hot, that a fresh Apple held in the Hand above an Hour, will be dried and wrinkled, as if exposed to the Sun for a Week.

Cure.—As to the Cure, that which proved effectual in those southern Countries fails among us, where the strongest Medicament, and the most powerful Mercurials are necessary. Bathing is judged to be of good Use in the *Lepra*. Dogs and Hares are said to be subject to this Disease. Among the *Indians* a white Man is despised, this passing with them for the Mark of a Leper.

Matthew Prior says, that in Christendom there were fifteen thousand Hospitals for Lepers; but the Disease having been discontinued for two hundred Years, the Revenues of those Hospitals were abused, and Persons feigned themselves Lepers, to be entitled to the Provision which occasioned their Regulation in some Countries,

and their entire Suppression in others. In *France*, they were united to our Order of *St. Lazare* and Mount *Car-mel*, in 1664, and the Administration of them given to our Knights. In *England* they have been converted to other Purposes. Formerly the Causes of Lepers were committed to the ecclesiastical Tribunals; and it was prohibited to prosecute a Leper before a Lay-Judge; in Regard they were under the Protection of the Church, which separated them from the rest of the People, by a Ceremony still to be seen in the antient Rituals.

The *Itch* is a Disease of the Skin, wherein it is corrupted by the oozing out of certain sharp saline Humours, which gather into Pustules, and occasion a Puritus or Itching.

There are two Kinds of Itch, a humid, and a dry Kind. The latter has been usually supposed to be owing to an atrabiliary Humour; and the former to a saline Pituita.—They are both contagious.

Causes.—Dr. *Bononio* has given a much more rational Account of the Cause of this Distemper, than any Author before him: He examined several Globules of the Matter picked out of the Pustules of itchy Persons with a Microscope, and found them to be minute living Creatures, in Shape resembling a Tortoise, of brisk Motion, with six Feet, a sharp Head, and two little Horns at the End of the Snout. Hence he makes no Scruple to attribute this Disease to the continual Biting of these Animalcules in the Skin; by Means of which, some Portion of the Serum oozing out through the small Apertures of the Cutis, little watery Bladders are made, within which the Insects continuing to gnaw, the Infected are forced to scratch, and by Scratching increase the Mischief; breaking not only the little Pustules, but the Skin too, and some little Blood Vessels, and so make Scabs, crusty Sores, &c.

Hence we perceive how the Itch comes to be catching; since these Creatures, by simple Contacts, easily pass from one Body to another; their Motion being wonderfully swift, and they crawling on the Surface of the Body, as well as under the Cuticula.

Cure.—The Cure of the Itch is attempted with lixivial Washes, Baths, and Ointments made of Salts, Sulphurs, Mercury, &c. these being very powerful in killing the Vermin lodged in the Cavities of the Skin, which scratching will never do, they being too minute to be caught under the Nails. And if in Practice it is found, that this Disease, after it seemed to be cured by Unction, frequently returns again, this is easily accounted for, since though the Ointment may have killed all the living Creatures, yet it may not possibly have destroy'd all their Eggs, laid, as it were, in the Nests of the Skin; from which they afterwards breed again, and renew the Distemper.

Herpes, is a cutaneous Heat or Inflammation, attended with a Roughness of the Skin, and the Eruption of a Number of little Pustules spreading every Way.

There are divers Kinds of this Disease: As,

Miliary Herpes, which is an Assemblage of innumerable little Pustules, under the Cuticle of the Size of Millet Seeds; popularly called the *Shingles*.

The *Herpes miliaris*, according to *Wifeman*, approaches very nearly to the Nature of the *Plora*, and therefore to be cured with mercurial Catharticks, &c.

Simple Herpes is a single Pustule or two, rising chiefly on the Face, of a whitish or yellowish Colour, pointed, and with an inflamed Base.—These dry away of their own Accord, upon letting out the little Drops of Pus contained in them.

A third Species of Herpes is what the *French* otherwise call *Serpigo*; and in *English*, a *Tetter*, or *Ring-Worm*.

Herpes exulens, is a more corrosive Kind; the Pustules are ruddy, and attended with an Itching; and ulcerate the Parts they rise on.

Erysipela's, is a Disease of the Skin, called also *Sacer ignis*, and *St. Anthony's Fire*.

Its Seat is any Part of the Body, but principally the Face.

Causes of the Erysipela's.—Dr. *Quincy* accounts for the *Erysipela's* from a too sly Blood, such obstructing the Capillaries, occasions Inflammations: Others from a too sharp and bilious Blood, which, on Account of its great Subtily,

Subtily, occasions no sensible Tumour; but spreads and diffuses itself all around. Its Colour, though red, generally inclines towards a yellow, on Account of the Mixture of Bile; and always the more of the Bile, the more dangerous the Disease.

There is another Species of *Erysipela's*, though less usual than the former; most commonly arising from a too copious drinking of spirituous Liquors.

Symptoms.—The Symptoms of the first Kind of *Erysipela's*, are, that it shews itself in a ruddy Inflammation of the Part, with a little Swelling of the same; an intense Pain, and a Crowd of little Pustules, which, as the Inflammation increases, grow into Vesiculæ. The Disease spreads itself apace; shifting from one Place to another, with a Fever attending it. It attacks the Patient all at once, and chiefly when out in the Air; whence the Country People call it *Blasting*, *Sideratio*.—The other Species of *Erysipela's*, begins with a Fever, after which there is an universal Eruption of Pustules, almost over the whole Body, much like those after the Stinging of Nettles, and sometimes rising into Vesiculæ. At going off they leave an intolerable Itching, and as often as scratched, return again.

Etmuller gives it as the distinguishing Character of an *Erysipela's*, that when pressed very lightly by the Finger, there follows a white Spot, which presently after becomes red again; which does not happen in an ordinary Inflammation, unless when violently pressed.—Scorbutick People are most subject to this Disease.

Cure.—It is disputed, whether purging be good in the *Erysipela's*? *Sydenham* recommends it the next Day after Bleeding. *Etmuller* cautions us against them both, and recommends Diaphoreticks. Dr. *Freind* observes, that in the last Stage of an *Erysipela's* of the Head, attended with a Coma, Delirium, &c. unlets Catharticks will do good, the Case is desperate. All unctuous Astringents, and cold Applications, externally, are dangerous; and sometimes makes the *Erysipela's* degenerate into a Gangrene.

DISEASES OF THE EYES.

Ophthalmia, is a Disease of the Eyes, properly, an Inflammation of the *Tunica adnata*, or *Conjunctiva*, accompanied with a Redness, Heat, and Pain.

The *Ophthalmia* is either moist or dry: In the first there is a Shedding of Tears, in the second none at all.

Causes of the Ophthalmia.—The immediate Cause of the *Ophthalmia*, is the Blood flowing in too great Abundance in the little Vessels of the *Adnata*, so as to stagnate therein, and distend them. The remote Causes are the same with those of other Inflammations. In Summer it is frequent to have *Epidemick Ophthalmia's*.

Symptoms.—It sometimes happens in the *Ophthalmia*, that the two Eye-lids are so distorted, that the Eye continues constantly open, without being able to shut; which is called *χρησμός*; sometimes the Eye-lids are so fasten'd together, that the Eye cannot be open'd, which is called *φύμωσις*, *q. d.* Closure of Things that should be open.

Cure.—Snow applied to the afflicted Eye, is reputed a good Remedy for the *Ophthalmia*: The Ephemerides of the *Leopoldine Academy*, mention an *Ophthalmia* cured by applying Cow's Dung, while hot, between two Linen Cloths, to the Eye. A Fox's Tongue, and the Fat and Gall of a Viper, are empirical Preservatives against the *Ophthalmia*.—The Cure of the *Ophthalmia's*, according to the modern Practice, depends chiefly on the due Repetition of Purgatives. If these fail, Recourse is had to Vesicatories, Issues, Setons, &c. *Thomas Pitcairn* prefers Bleeding; it being his Observation, that no Disease requires copious Bleeding so much as the *Ophthalmia*.

Pitcairn, and some others, distinguish an external and internal *Ophthalmia*; the first in the *Adnata*, which is that hitherto spoke of; the second in the Retina. The Symptoms or Indications of the latter, are *Musæ volitantes*, Dust seeming to fly in the Air, &c. This when inveterate, degenerate into a *Gutta Serena*, or *Amaturosis*.

Gutta Serena is a Disease of the Eyes, being an entire Privation of Sight, without any apparent Fault or Disorder of the Part, excepting that the Pupil looks somewhat larger, and blacker than before.

Cause of the Gutta Serena.—Its Cause is supposed to be a Compression, or Obstruction of the optick Nerves, which prevents the due Flux of the animal Spirits into the Retina. *Pitcairn* ascribes it to an Indisposition of the Retina, occasioned by the Vessels thereof being too much distended with Blood.

Symptoms.—The *Musæ volitantes* are a pathognomonic Sign of a growing *Gutta Serena*.

Prognostick.—The *Gutta Serena* is one of the most dangerous and untractable of all the Diseases of the Eyes.

Cure.—The Cure of the *Gutta Serena*, according to *Pitcairn*, must be attempted with Mercurials, and even Salivation, and with Decoctions of Guaiacum.

Medicine or Physick, must have been nearly coeval with the World. The Injuries and Vicissitudes of the Air, the Nature and Qualities of Foods, the Violence of external Bodies, the Actions of Life, and lastly, the Fabrick of human Compages, must have render'd Diseases almost as old as Mankind: And the Presence of a Disease, as it brings with it a painful Sensation, or the Loss perhaps of the Use of a Limb, does, by a necessary mechanical Impulse, both in Brutes and Men, compel the Diseased to seek for Help, and to apply Remedies, either by mere Experiment, or by Instinct, and spontaneous Appetite. Hence arose the Art of Medicine, or Physick; which, in this Sense, has been always every where among Mankind.

Antient Histories and Fables tell us, that in a little Time from the Flood, it was so well cultivated by the *Assyrians*, *Babylonians*, *Chaldeans*, and *Magi*, that they were able to remove present Diseases, and prevent future ones. Hence it passed into *Egypt*, *Lybia Cyrenaica*, and *Crotona*; and thence into *Greece*, where it flourished, particularly in the Island of *Cnidus*, *Rhodes*, *Cos*, and in *Epidaurus*.

The first Foundations of the Art were laid by Chance, natural Instinct, and Events unforeseen: These were improved by the Memory of the Success of the former Experiments; by writing down Diseases, their Remedies, and Events, on Columns, Paintings, and the Walls of their Temples; by exposing the Sick in the Markets and publick Ways, that those who passed by, might enquire into the Disease, and communicate a Remedy, if they knew any: And lastly, by Analogy or Reasoning, from a Comparison of Things already observed, with Things present and to come.

The Art, at length, received a much greater Degree of Perfection, by appointing of Physicians; some for the Cure of particular Diseases; and others for Diseases in general; by an accurate Observation of the Disease, and its Symptoms; and by an exact Description of the Remedy, and its Use: Immediately upon which it got among the Priests, and at length was confined to particular Families; descending by Way of Inheritance from Father to Son: Which again proved a great Help to its Progress. The Extispicy, or inspecting the Entrails of Beasts, used by the Priests; the Custom of embalming dead Carcasses, and even Butchery itself, promoted the Knowledge of the human Fabrick, and of the Causes both of Health, Diseases, and Death.

Lastly, the Dissecting of living Animals for philosophical Purposes, distinct Narratives of the Cause, Rise, Increase, Crisis, Declension, End, and Effect of Diseases, and the Knowledge of Medicines, their Choice, Preparation, Application, Powers, and Events, seemed to have almost brought the Art to its Perfection.

Hippocrates, who was Cotemporary with *Democritus*, and perfectly acquainted with every Thing then discovered, and, besides, furnished with a great Number of Observations of his own; collecting into one all that was valuable and useful; compiled a Body of *Greek Medicine*; and was the first who deserved the Title of a true Physician; for being a Master of the *εμπειρία*, *Experience*, as well as of Analogy and Reason, and withal well versed in a pure Philosophy; he first, made Physick rational; and laid the Foundation of the dogmatical Medicine; which has since obtained.

What *Hippocrates* had done, continued a long Time sacred and unaltered, and was the standing Practice of many Ages; at length *Aræteus* the *Cappadocian* digested it into a more orderly Body: Whence, in various Places,

at various Times, and by various Hands, particularly the *Alexandrian* School, it was farther altered and improved, till at length it came into the Hands of *Claud. Galen*, who collecting the scattered Parts, digesting those which were confused, and explaining every Thing by the rigid Doctrine of the Peripateticks, did both a great deal of Service, and a great deal of Mischief, to that noble Art; he being the first who introduced the Doctrine of the Elements, the cardinal Qualities, and their Degrees, the four Humours, into *Medicine*, and on these he made the whole Art to depend.

After the sixth Century, the Arts were not only extinguished, but almost all Memory of them lost, till the ninth; from which to the thirteenth, *Medicine* was vigorously cultivated by the *Arabs* in *Asia*, *Africa* and *Spain*; who applying themselves particularly to the Study of the *Materia Medica*, and its Preparations, and to the Operations of *Chirurgery*, rendered both more just and more copious at the same Time. And yet *Galen's* Errors become now more predominant than ever.

At length however, they were purged out and exploded by two different Means; principally indeed by the Restoration of the pure Discipline of *Hippocrates* in *France*; and then also by the Experiments and Discoveries of *Chymists* and *Anatomists*; till at length *Harvey*, overturning by his Demonstrations the whole Theory of the Antients, laid a new and certain Basis of the Science. Since his Time *Medicine* is become free from the Tyranny of any Sect, and is improved by true Discoveries in *Anatomy*, *Chymistry*, *Physicks*, *Botany*, *Mechanicks*, &c.

Hence it appears, that the Art originally consisted solely in the faithful collecting of Observations; and that a long Time after they began to enquire, and dispute, and form Theories: The first Part has always continued the same; but the latter always mutable.

Thus I have traced *Medicine* or *Physick*, from its dark Origin to our Times; but to render this Treatise still more perfect, I must give the Reader a concise Idea of the different Sects which have arose in *Medicine*, viz. of the *Empiricks*, *Dogmatists*, *Galenists*, *Chymists*, *Paracelsists*, &c.

E M P I R I C K S.

Empiricks, were such Physicians of Antiquity as formed themselves Rules and Methods, on their own Practice and Experience, and not on any Knowledge of natural Causes, or the Study of good Authors, and who prescribed without enquiring into the Nature of the Disease, or the Properties and Virtues of their Medicines; depending wholly on the Authority of some general experienced Remedies.

Medicine was almost altogether in the Hands of *Empiricks*, till the Time of *Hippocrates*, who first introduced Reason, and the Use of Theory therein; and hence arose a new Sect called *Theoretici*.

Pliny and *Celsus* makes mention of the *Empiricks*, and their Profession, which the *Greeks*, and the *Latins* after them, call *Empirici*; as attributing all to Experience, and nothing to the Authority of the Masters of that Art, or the Deductions of Reason.

Pliny relates, that the Sect of *Empiricks* had its Rise in *Sicily*; the first who professed it, he says, were *Apolonius* and *Glaucius*; others say *Acron Argentinus*. They, and their Followers made great Opposition to the dissecting of human Bodies, particularly to that practised by *Herophilus* and *Erasistratus*, on living Bodies of Criminals condemned to die.

But the Word *Empirick* is now more odious than ever, being confounded with that of *Charlatan*, or *Quack*, and applied to Persons who practise *Physick* at Random, without a proper Education, or understanding any Thing of the Principles of the Art; retailing their poisonous Nostrums, in some publick Place, where by their Buffoneries, they assemble the ignorant Rabble, on purpose to cozen them of their Pence, and but too often of their Health.

Indeed it is possible, the World may be abused even on this Side of the Question; for those of the Physicians fervently attached to the Train and Method of the Schools, the Reasonings of *Hippocrates* and *Galen*, and the Statutes of the Faculty, we all know, have been

ever forward, who thinks more freely, and are less stiffly devoted to Antiquity, Custom, and the reigning Practice, or Mode, as *Empiricks*, *Charletans* and *Quacks*.

D O G M A T I S T S.

The *Dogmatists*, were a Sect of antient Physicians called also *Logici*, Logicians, from their using the Rules of Logick and Reason in Subjects of their Profession.

They laid down Definitions and Divisions, reducing Diseases to certain Genera, those Genera to Species, and furnishing Remedies for them all; supposing Principles, drawing Consequences, and applying those Principles and Consequences to the particular Diseases under Consideration. In which Sense the *Dogmatists* stand contradistinguished to *Empiricks* and *Methodists*.

The *Dogmatists* were those who brought *Physick* into a Form and Arrangement like those of other speculative Sciences, defining, dividing, laying down the Principles and drawing Conclusions: And hence also the Appellation of *Logici*, q. d. Reasoners. They also applied themselves to seek the Causes of Diseases, the Nature of Remedies, &c.

Erasistratus, a famous *Dogmatist*, went so far, that not contented to dissect Dogs, and other brute Animals, he begged condemned Criminals of the Magistrates, opened them while alive, and searched in their Entrails.

M E T H O D I S T S.

The *Methodists*, were a Sect of antient Physicians who reduced the whole healing Art, to a few common Principles, or Appearances.

The *Methodists* were the Followers of *Thessalus*, whence they were also called *Thessalici*. They were strenuously opposed by *Galen* in several of his Writings; who scrupled not to assert, that the methodical Theory ruined every Thing that was good in the Art.

Quincy mistakenly uses *Methodists*, *Methodici*, for those Physicians who adhere to the Doctrine of *Galen* and the Schools; and who cure with Bleeding, Purges, &c. duly applied according to the Symptoms, Circumstances, &c. in Opposition to *Empiricks* and *Chymists*, who use violent Medicines and pretended Secrets, or Nostrums.

G A L E N I S T S.

The *Galenists*, are such Physicians as practise, prescribe, or write on galenical Principles, thus called because introduced by *Claudius Galen*, born at *Pergamus* in *Asia*, the Son of *Nicon* a famous Architect, and Pupil of *Satyrion* and *Perops* two able Physicians. He first distinguished himself at *Athens*, then at *Alexandria*, and lastly at *Rome*; where he wrote a great deal, and where he also died in the Year of Christ 140.

He is said to have composed two hundred Treatises, whereof there are one hundred and seventy still extant. There have been twenty-three several Editions of this Author: The first is that of *Venice*, in Folio, in the Year 1525: The best is that of *Paris* in thirteen Volumes in Folio, *Greek* and *Latin*, published in 1639.

This Author digesting and collecting what the Authors before him had done; and explaining every Thing according to the strictest Doctrines of the Peripateticks, set *Physick* on a new Footing, introduced the Doctrine of the four Elements; the cardinal Qualities, and their Degrees, and the four Humours or Temperaments.

Medicine was wholly galenical, till the Times of *Paracelsus*. *Geber* indeed, and after him *Raymond Lully*, *Arnoldus de Villa Nova*, and *Basil Valentine*, made some Attempt to apply *Chymistry* to *Medicine*, especially the last of them; but no great Advance was made. *Paracelsus*, and after him *Van Helmont*, altered the whole Body of *Medicine*, exploded *Galenism*, and the Peripatetick Doctrine, and rendered *Medicine* wholly chymical.

The late Improvements in Philosophy, have reformed and retrieved the galenical *Medicine*, which has now little of *Galen's* in it. It is become all mechanical and corpuscular: Instead of Qualities and Degrees, every Thing is now reduced to mechanical Affections; to the Figures, Bulks, Gravities, &c. of the component Particles, and to the great Principle of Attraction.

The *Galenists* stand opposed to the *Chymists*: The
11 G
Materia